

THE ARCHITECTURAL REVIEW

With which is incorporated "Details".

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"THE CATAPULT." BY W. REID DICK
(*Royal Academy Exhibition, 1911*)



Clerkenwell Green - W.

FROM AN ETCHING BY W. H. ANSELL, A.R.I.B.A.

(See particulars on p. 101)

WILLIAM KENT (1684-1748)

BY OLIVER BRACKETT



ORACE WALPOLE, commencing a critical study of William Kent, says: "I shall speak with impartiality on the merits and faults of Kent, the former of which exceedingly predominated. He was a painter, an architect, and the father of modern gardening. In the first character he was below mediocrity; in the second he was a restorer of the science; in the last an original, and the inventor of an art that realises painting and improves nature." On the whole, Walpole treats his subject with reasonable justice. Modern writers, however, have but little good to say for Kent. His architecture is dismissed as dull; his painting as contemptible; his designs for decoration and furniture as vulgar and ponderous. Some germs of truth exist in such criticism, for Kent was indeed not great in any one of the branches of art in which he practised; but, if a comparison be made of his various designs, he should be entitled to an undeniable place in the history of his country's art, as essentially the man whose work reflects the characteristics of the Early Georgian period in England.

William Kent was born in Yorkshire in 1684, and was, at the age of fourteen, apprenticed to a coach-painter. Five years later he came to London and practised as a portrait-painter without conspicuous success; but he showed sufficient promise to induce certain Yorkshire gentlemen to send him to Rome to pursue his studies. There he worked under Cavalier Luti. It was in Rome that he attracted the attention of the Earl of Burlington. This seems for Kent to have been one of those lucky incidents which sometimes are responsible for a man's success in life, for he returned to England with Lord Burlington, and was henceforth employed in assisting this nobleman in the numerous works on which he was engaged. It was a common practice of the day for noblemen and great statesmen to enrol in their service promising artists and men of letters, and it was to such patronage that many a young man owed the opportunity of exercising his talents.

Under his patron's wing the coach-painter's apprentice rose to considerable heights of fame and fashion. "His oracle was so much consulted," writes Walpole, "by all who affected taste, that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, etc.: but for plate, for a barge, for a cradle. And so impetuous was fashion that two great ladies prevailed on him to make designs for their birthday

gowns. The one he dressed in a petticoat decorated with columns of the five orders; the other like a bronze, in a copper-coloured satin, with ornaments of gold."

On his return from Rome in 1719 he seems to have turned his versatile talents to architecture. The principal buildings assigned to him between that date and his death in 1748 were:—Additions to Wren's building at Kensington Palace; Houghton in Norfolk; the Horse Guards; Devonshire House, in Piccadilly; and Holkham in Norfolk. As far as can be judged, however, he was associated with these buildings not so much in the capacity of working architect as in that of adviser who supplied designs both for the fabric of the building and for its interior decoration and furniture. That he actually prepared working plans and elevations is doubtful.

Holkham, for instance, has been somewhat loosely assigned to Kent. But it appears that Kent and Lord Burlington were consulted by Lord Leicester when the latter was preparing to build his great house near the coast of Norfolk. Kent supplied sketches. The building, however, was carried out by Brettingham, who was at liberty to alter or improve his rival's designs as the work progressed. Thus Kent's designs were only reproduced in some of the outbuildings and in various parts of the decoration of the interior. The plates in Brettingham's account of Holkham, published in 1773, show exactly how much of the work was Kent's, and additional light is thrown on the subject by such an extract from the text as the following: "Lady Leicester's dressing-room. The statuary marble chimneypiece, ceiling, sofas, chairs, tables, frames, and two pier-glasses, were all executed from designs of Mr. Kent."

Somewhat similar was Kent's connection with Houghton, built for Sir Robert Walpole between 1722 and 1735. The honours of the building were divided between Campbell and Ripley, while the bulk of the interior decoration was due to Kent. The famous Stone Hall, with the frieze of boys, was executed by Rysbrick and Artari from his designs. If it is the fashion to assign Kent to an inferior rank among artists, it must be admitted that he could inspire other men to produce most admirable results, for there is, perhaps, nothing in England grander in conception or more masterly in execution than this majestic hall at Houghton.

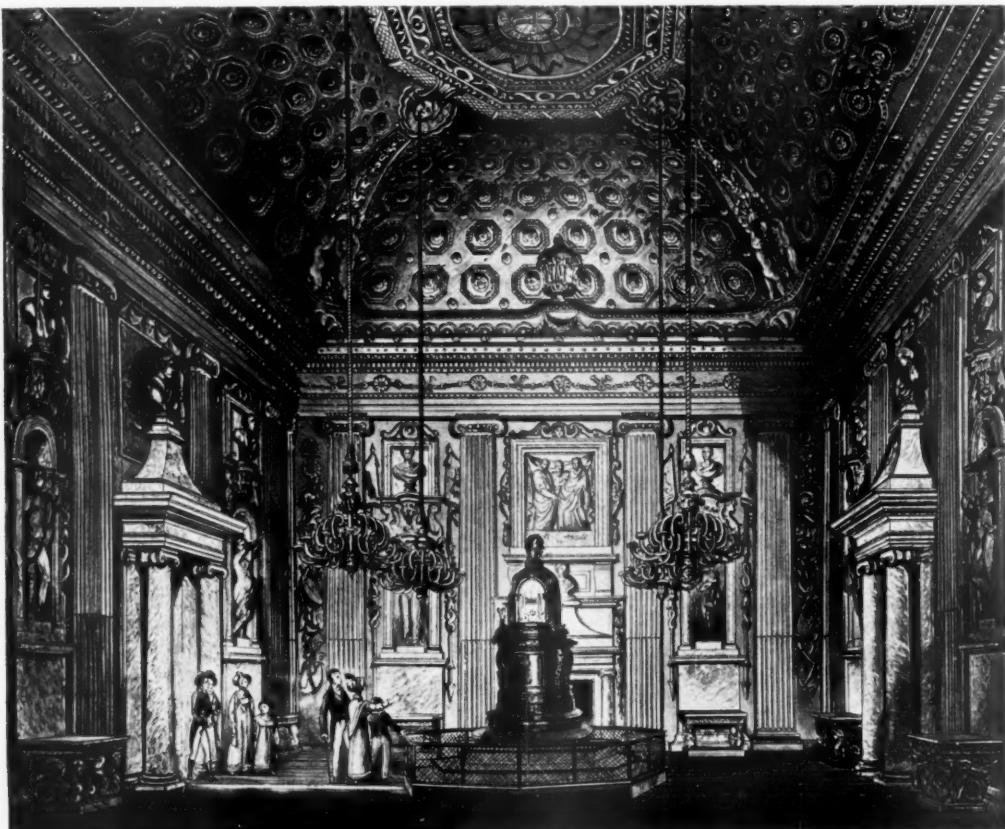
Kent's name is also associated with work done at Wanstead, Rainham, Stowe, Wakefield Lodge, and Kew Palace, either in designing the building or painting and decorating parts of the interior.

WILLIAM KENT

In London, in addition to work at Kensington Palace, he designed (in 1729) No. 17 Arlington Street for Sir Robert Walpole, No. 44 Berkeley Square for Lady Isabella Finch, Devonshire House (in 1733), and the Horse Guards building. His most noteworthy performances at Kensington Palace, on which he was engaged between 1714 and 1727, were the cupola room, the grand staircase painting, and the ceiling of the king's drawing-room; on the last the central painting of Jupiter and Semele is signed and dated 1725. The cupola room, his most ambitious effort at Kensington, possesses a certain magnificence, of a

mission was given to Kent in preference to himself. He was caricatured by Hogarth, who in "The Taste of the Town" placed him on the summit of Burlington Gate, with Michelangelo and Raphael for supporters.

At the present day Kent's work is but slightly known to the public. This can be accounted for, to some extent, by the fact that he never worked for the public, his designs being prepared only for a few select patrons. His paintings, therefore, his chimney-pieces, his furniture, and the other fruits of his designs, are only to be found in some of the great houses of England. As part of the



THE CUPOLA ROOM AT KENSINGTON PALACE. DESIGNED BY WILLIAM KENT
(From "Royal Residences," by W. H. Pyne, 1819)

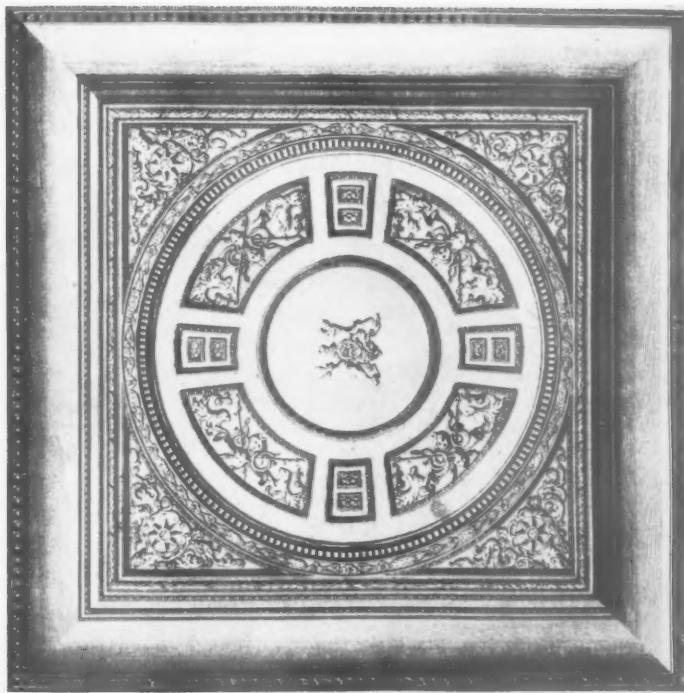
somewhat barbaric character, with its marbled walls and gilded statues in the niches.

That Kent stood high in public favour is proved by the fact that he was appointed Master Carpenter, Architect, Keeper of the Pictures, and afterwards Principal Painter to the Crown. At his death, as Walpole relates, "his fortune, which, with pictures and books, amounted to about £10,000, he divided between his relations and an actress with whom he had long lived in particular friendship." In his own day he had both rivals and enemies. Sir James Thornhill seems to have been offended that the Kensington Palace com-

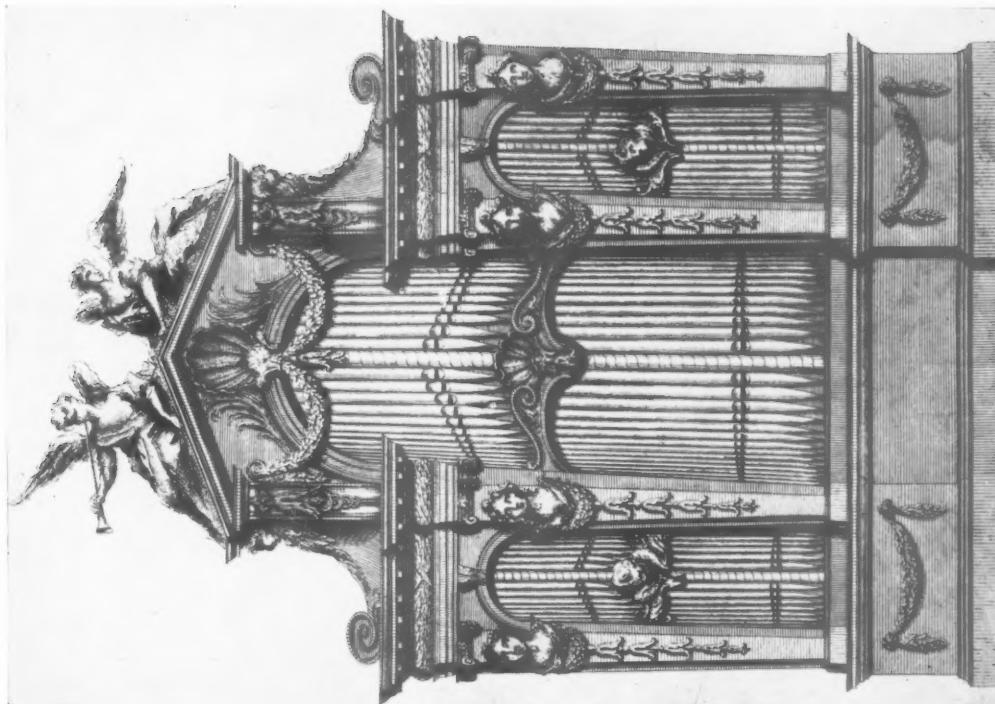
decoration of palaces they possess a certain befitting character, a character which would at the same time condemn them as essentially unsuitable to the humbler requirements of domestic architecture.

In his architectural designs, as well as in his schemes of interior decoration, Kent was strongly influenced by the work of Inigo Jones. No doubt it was the example of Lord Burlington which led him to choose, as models of study, the masterpieces of this brilliant architect, for, as far as we can judge of Kent's character, he was not in himself a great enough man, nor a man of the

WILLIAM KENT

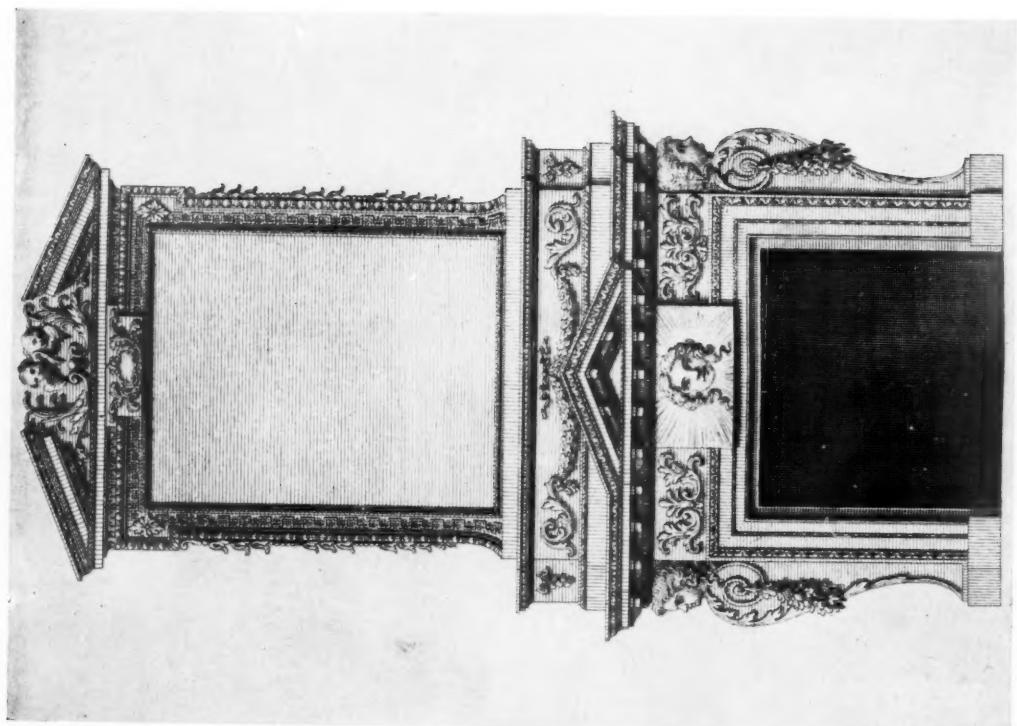


CEILING AND FRIEZE OF THE STONE HALL AT HOUGHTON NORFOLK
(From "The Plans, Elevations, etc., of Houghton,"
by T. Rijfley, 1760)



DESIGN FOR AN ORGAN BY WILLIAM KENT
(From "Some Designs of Mr. Inigo Jones and Mr. William Kent,"
published by John Vandy, 1744)

WILLIAM KENT



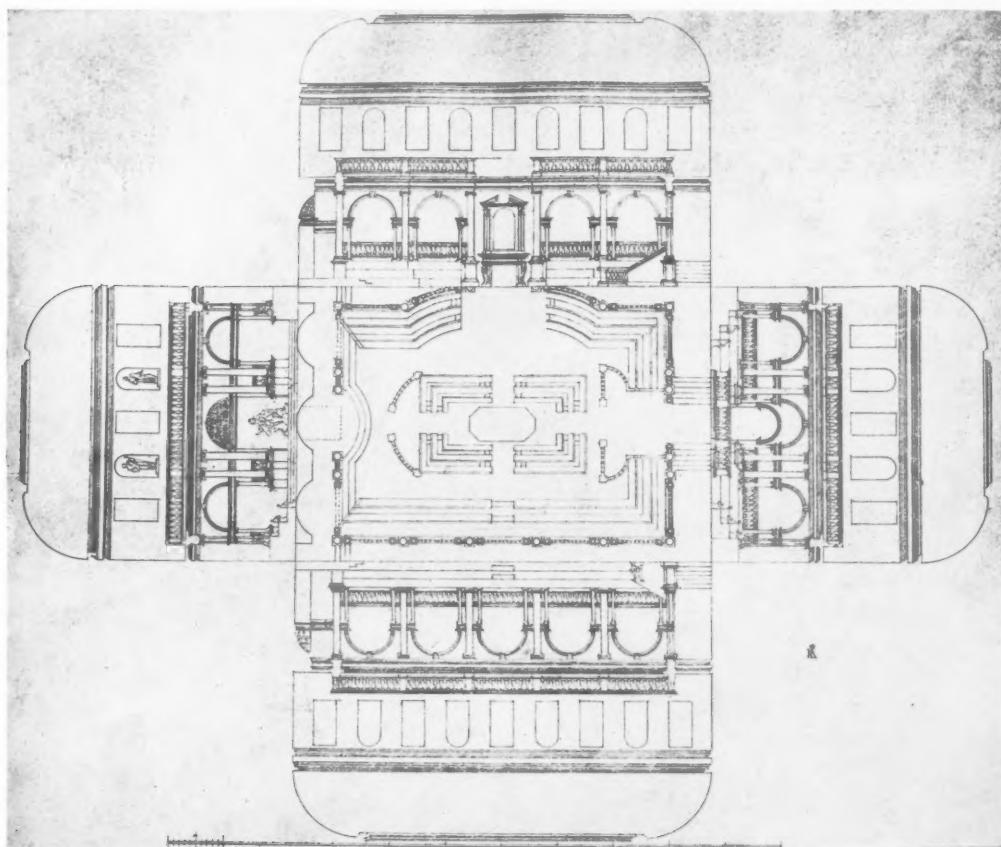
CHIMNEYPieces AT HOUGHTON, NORFOLK
DESIGNED BY WILLIAM KENT

(From "The Plans, Elevation, etc., of Houghton," by T. Rifley, 1760)

WILLIAM KENT

right temperament, thoroughly to appreciate the dignified restraint of his predecessor. These principles of design and construction which Inigo Jones had borrowed from Palladio and stamped with his own personality were followed by Kent often with slavish and not particularly intelligent fidelity; but the copyist is far removed from the stylist, and Kent's work, though it might here and there reflect the form and details of ornament of the master's buildings, never attained to that indefinable distinction which was always characteristic of the originals. At the expense of his enthusiastic patron, Kent published in 1727 "The

Kent was, perhaps, both fortunate and unfortunate in the period in which he lived. The great architects of the late Renaissance in England, Inigo Jones, Sir Christopher Wren, and Sir John Vanbrugh, were succeeded by a host of men of much smaller calibre—Campbell, Ripley, Leoni, Morris, Gibbs, Ware, and others—men who were thoroughly grounded in the grammar of architecture according to the Palladian rules, but who were utterly lacking in originality or imagination. Thus, overshadowed by no exceptionally brilliant contemporaries, at a period of mediocrity, when the beginning of the end was in sight, Kent was



FROM A COLLECTION OF DESIGNS FOR NEW HOUSES OF PARLIAMENT
BY WILLIAM KENT (1733)

Designs of Inigo Jones, consisting of Plans and Elevations for Publick and Private Buildings . . . with some additional designs." The additional designs were by himself and Lord Burlington. The object of inserting their own designs is not obvious, and serves no apparent purpose, except to prove clearly the sources of their inspiration. Thus the coffered ceiling successfully used by Kent at Kensington Palace and Holkham is remarkably similar to a ceiling designed by Inigo Jones for Whitehall Palace. And if the investigation were carried further, most of Kent's decorative motives could be traced to the same source.

able to hold his own and rank as an important architect. In fact, judging from the amount and the quality of the work entrusted to him, he was considered the first authority of the day.

In 1739, for instance, he was entrusted, by order of the Government, with no less important a commission than the designing of a new Parliament building, to include accommodation for both the Houses. Some of his drawings are here reproduced. The drawings explain themselves and explain certain characteristics of Kent's work: that he could make workmanlike designs—designs, moreover, thoroughly interesting on paper, but

WILLIAM KENT

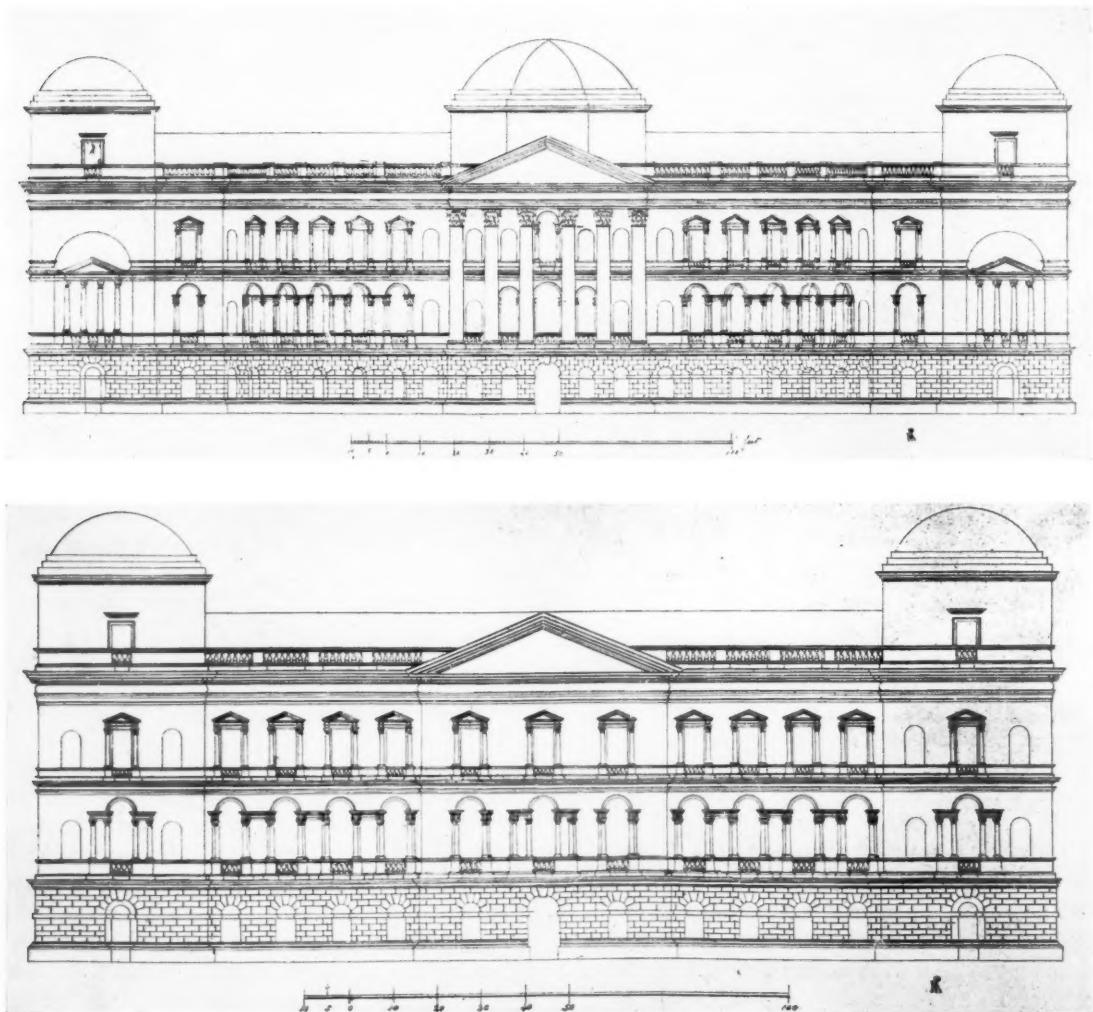
somewhat disappointing, somewhat dull, when carried out. No doubt his designs for Devonshire House or the Horse Guards would be more attractive than the buildings themselves, for, with all allowance to their architectural merits, they are painfully lacking in distinction. Many of his designs for interior decoration, on the other hand, were improved by the hands of the capable craftsmen who executed them.

In addition to his work at Houghton, Holkham, and Rainham in Norfolk, as well as at Kensington Palace and other public and private buildings in London already referred to, Kent was employed at Wanstead and Stowe, the Temple of Ancient Virtue erected in the grounds of the latter being considered his most satisfactory architectural composition. He also made various attempts in the Gothic style—at Esher, for instance—as well as designing a screen for Westminster Hall and a pulpit for York Minster. But it is difficult to

imagine that he had any genuine sympathy with Gothic, and in these essays he may be considered as merely following the dictates of a passing fashion.

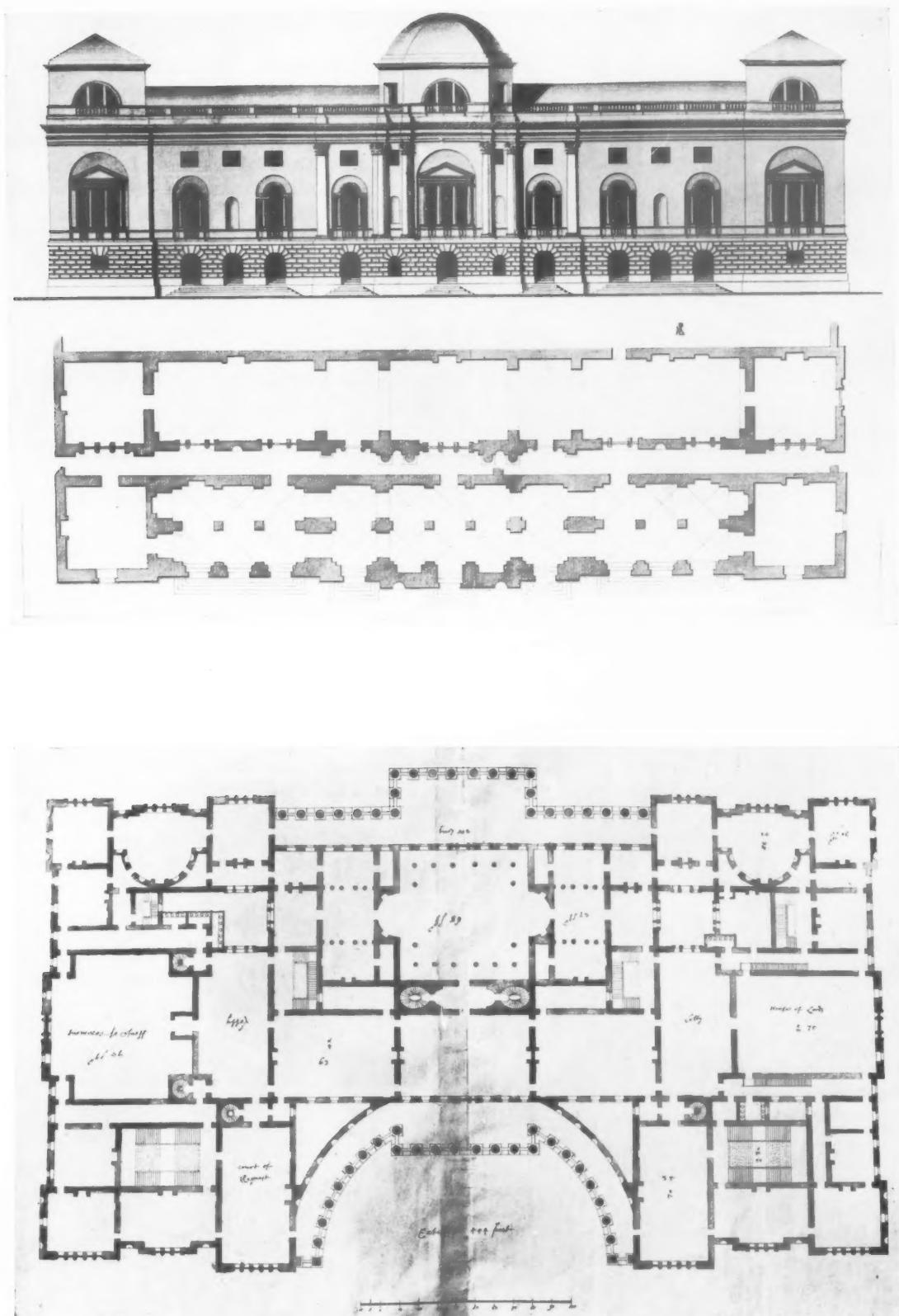
He made the designs, again, for the State Barge now exhibited in the Victoria and Albert Museum, the drawings for which are reproduced in Vardy's edition of "Some designs of Mr. Inigo Jones and Mr. Wm. Kent." Four of the monuments in Westminster Abbey were executed from his designs: one to Shakespeare, another to Earl Stanhope, another to Isaac Newton, and the fourth to George Monk, Duke of Albemarle.

In the matter of the laying-out of grounds, Kent is regarded as the pioneer of landscape-gardening as opposed to the previous formal system, which considered and designed the garden in strict unity with the house. With the latter style the name of Bridgman is most intimately associated. Walpole, in his eloquent essay "On Modern



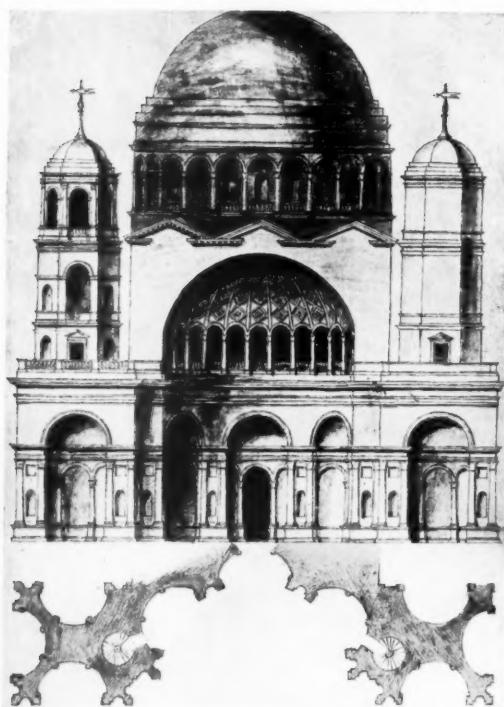
FROM A COLLECTION OF DESIGNS FOR NEW HOUSES OF PARLIAMENT
BY WILLIAM KENT (1733)

WILLIAM KENT



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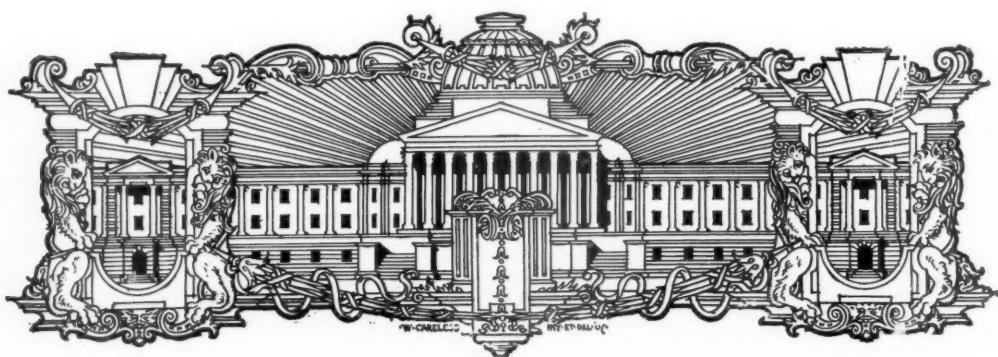


DESIGN FOR A NATIONAL MEMORIAL TEMPLE
BY WILLIAM KENT

Gardening," refers to the development of this art under the influence of Bridgman, attributing his advance mainly to the invention of the sunken fence, and then adds: "At that moment appeared Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate, and born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden. He felt the delicious contrast of hill and valley changing imperceptibly

into each other, tasted the beauty of the gentle swell, or concave swoop, and remarked how loose groves crowned an easy eminence with happy ornament; and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison." There is no denying the ingenuity of Walpole's pleading in favour of the landscape garden; but his eloquence and enthusiasm seem at times to carry him away, and it is difficult to associate his romantic conceptions with the essentially formal architecture of Kent. Kent's reputation, however, in this direction was considerable. He was consulted with Bridgman on the laying-out of the 300 acres of ground taken from Hyde Park to form Kensington Gardens. He also designed gardens at Carlton House, Rainham, Claremont, Esher, and Rousham; and gave his advice on the arrangement of the grounds at Holkham, Wanstead, and Livermore.

Except for Walpole's remarks, so little is known of Kent's personality that it is hard to form more than a shadowy idea of his character, or more than an indefinite estimate of his abilities. Was he genuinely a serious workman, or perhaps, after all, something of a charlatan? He was probably an ambitious man. He was apparently prepared to accept commissions of any kind. Work was thrust on him from all the most important quarters, and he proved himself capable of carrying it out to the general satisfaction, and in the face of opposition from unsuccessful rivals. A clever man, therefore, he must have been. Greatness may have been to some extent thrust upon him: and no doubt the influence of Lord Burlington, having placed him on a pedestal, would have been prepared to prop him up had he shown signs of falling.



THE NEW TERMINAL STATIONS AT NEW YORK AND WASHINGTON



E have some big stations in this country in which engineering skill is employed with considerable effect, as in the great roof over St. Pancras Station, while in Euston we have an example of architecture on a large scale; but nothing in Great Britain can compare with the magnificent new stations which have recently been erected at New York, from the designs of Messrs. McKim, Mead, and White, and at Washington, from the designs of Messrs. D. H. Burnham & Co. A series of photographs of these great works are here presented, which may be put forward as still further evidence of the sound basis on which architecture is being established in the United States, and the great ability shown in the production of works which may justly be termed monumental. The New York Station of the Pennsylvania Railroad Company is certainly, as *The American Architect* observes, one of the greatest modern architectural achievements. "To the academically trained man," our contemporary adds, "this estimate may, perhaps, seem overdrawn, unless he has had the opportunity and inclination of carefully studying the building inside and out. His first impressions will not encourage him to concur in the above opinion. In the first place, the station entirely lacks a setting. In the second place, the exterior, at least, has not the earmarks of that expressive *logique* which the Paris teaching, now a controlling influence in our architectural curricula, considers of the utmost importance. In short, the American architect of French leaning will find it difficult to apply to advantage his criteria of good architectural design. He will find that he must look deeper for a basis of judgment. If he cannot bring himself to admit that a building may be a worthy monument because his school formulæ, as he interprets them, seem to indicate otherwise, then, of course, the Pennsylvania Station will have little interest for him from the standpoint of architectural design. If, however, he is able to admit that there are other criteria, too subtle for linguistic expression, then, we believe, he will discover in the conception of the design a mastery of the principles of composition blended with a degree of good taste which will move him to a careful study of the expedients employed to obtain the result.

"The lack of a proper setting for the building he will find, of course, a great handicap, and one which can hardly be compensated for in the design. The architects, no doubt, used every means in their power to obtain adequate surroundings, and any estimate of the building, as an architectural achievement,

which involves so many other equally important issues, should take this into consideration. Perhaps the future reconstruction of that section of the city may make it possible to remedy this defect, in part at least. But there is another side to the problem, as our hypothetical critic will soon discover; the Pennsylvania Station represents a most difficult problem in railway transportation. Its plan successfully solves the intricate services demanded in the largest way-station of its kind in existence, making provision, on different levels, for the daily handling of many thousands of commuters besides taking care of the prosperous through-traffic of one of America's greatest railway systems. The practical requirements, therefore, were exacting, and the architectural results obtained were arrived at only after the most carefully considered compromise with them. The fact becomes evident that the Pennsylvania Station is modern in the strictest sense, and must, therefore, be judged on modern architectural standards. The application of such standards, we believe, will lead to the conclusion to which we pointed above."

The criticism has been made that the plan of the station is simply an adaptation of Roman bath motives to modern conditions. A visiting French architect remarked recently that it resembles any other form of public building than a busy railway station. Some others have remarked that the design is not original, and displays the hand of the archaeologist rather than the ingenuity of the architect. But these opinions a closer acquaintance with the work, it may confidently be predicted, will speedily alter. Suitability to purpose will, perhaps, be the first characteristic of the design to be recognised when the true architectural function of the station is realised and the nature of the problem presented to the architects is closely considered. If the explanation is made, in the first place, that the main masses of the building have, of necessity, to act as a bridge for the working parts of the station below, the great track lay-out, it will be evident that the exterior design can be expressive of the interior workings of the station only in so far as to indicate the entrance to a great underlying transportation system, while from the inside, to arriving passengers, it can indicate the entrance into a great city.

Within, the maximum of waiting space has been provided in the great waiting-room 314 ft. long, 108 ft. wide and 150 ft. high, suggested by the great tepidaria of the Roman baths it is true, but of which the largest, that in Diocletian's Baths, is so much smaller than this colossal apartment that architectural comparison with its derivates means very little.

TERMINAL STATIONS AT NEW YORK AND WASHINGTON

The great steel and glass-covered concourse or vestibule from which numerous stairways lead down to the various train platforms is 340 ft. long by 210 ft. wide, and 90 ft. or 100 ft. high. Here is to be seen a successful solution of the use of structural steel without the application of extraneous ornament. In this particular field of design the French are, admittedly, furthest advanced, the machinery hall of the Paris Exposition of 1889 and the Halles Centrales or large public markets in Paris being the most conspicuous early examples, while the train-sheds of the railway stations at Frankfort, Dresden, and Cologne are more recent as well as more analogous solutions. Yet the concourse in the Pennsylvania Station, while highly successful, and a long step in advance over former attempts in America to use steel idiomatically, has not quite the refinement and delicacy of the best French work. It is, however, a strictly American design, evolved from a somewhat complex contemporary practice, and therefore possesses the merit of not being the result of foreign imitation.

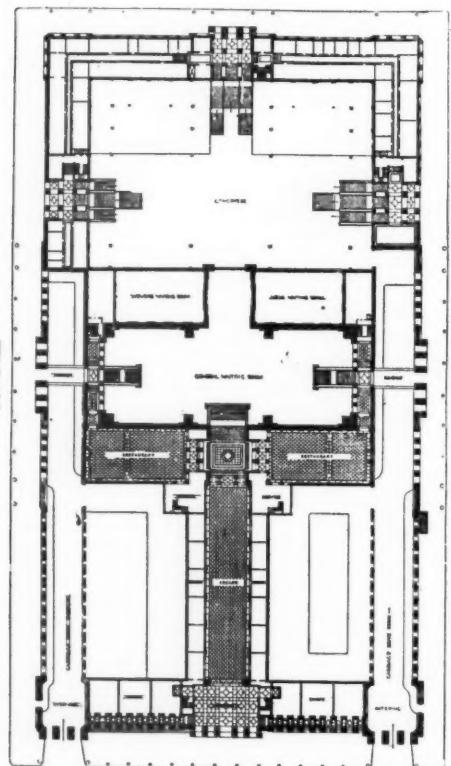
The exterior achieves its effect chiefly through two expedients: well-studied massing, and the skilful refinement, disposition, and modelling of the dominant features. The interior makes effective use of advantageous lighting to reveal the niceties of

simple and harmonious colour gradations brought about by the skilful manipulation of relief and the texture of the materials. It will at once be remarked by the architect how well the designers have understood the difference between the scale of the detail demanded by an interior of colossal dimensions and that called for by an exterior façade of equal size and greater extent. The sureness with which the large questions of scale have been handled at once inspires complete confidence in the architects' equipment for a work of this importance.

On the exterior no one but a master would have dared to take the liberties with the Orders which are here seen. The nice spacing of the columns of the central motive is much more the result of a trained judgment than of following a rule of classical architecture. The treatment of this motive with its attic—which, under other conditions than those obtaining in the problem, would be judged too heavy—is not to be found in any book on architecture, nor is that knowledge to be got from such a source which led the architects to refrain from repeating on a larger scale in this feature the pediments of the terminating pavilions. They fully realised the necessity of similarity of effect with these pavilions, and the way they chose of achieving such an effect is interesting and ingenious. That accounts for the heavy attic, which does not appear too heavy, and the stepped parapet with the central affronted female figures upholding the clock, and the flanking eagles, producing delicately, but none the less surely, the rising lines necessary to simulate the triangles of the terminating pavilions.

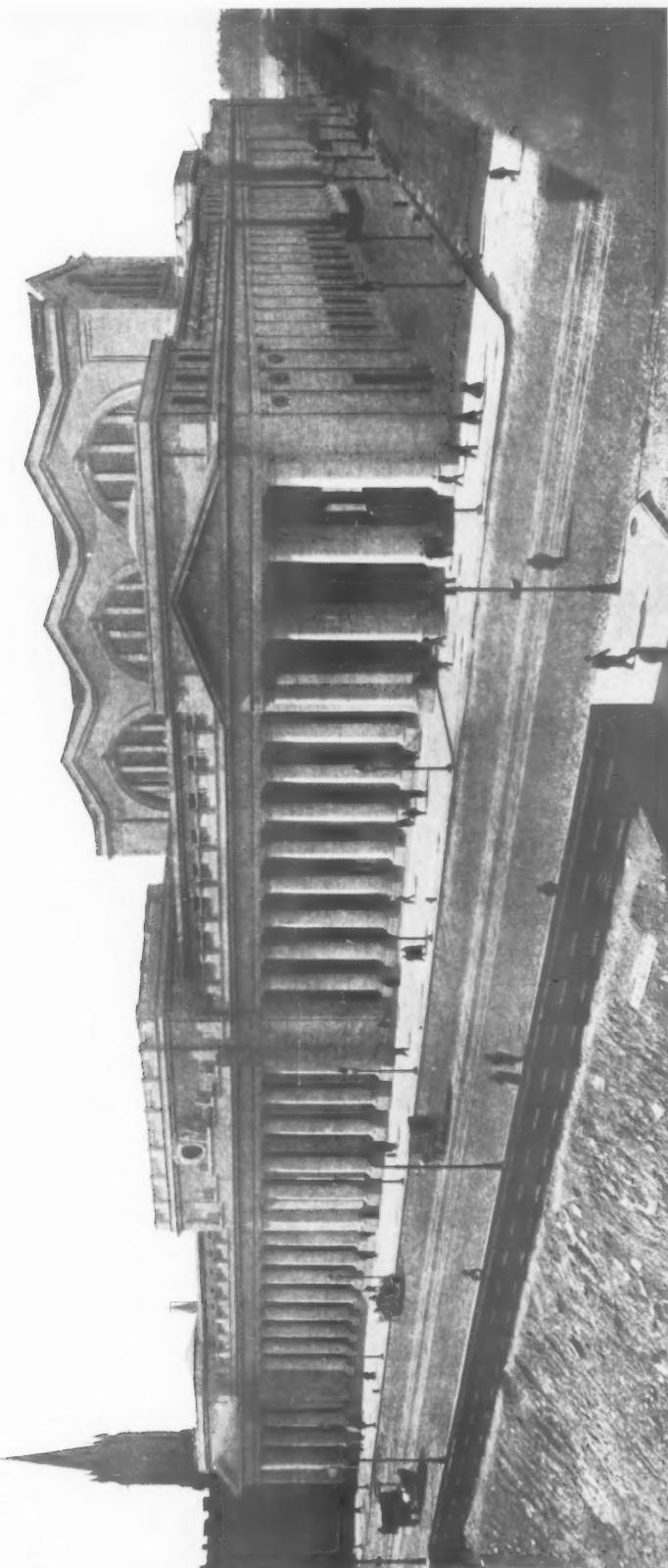
The vigorous treatment of the main exterior cornice and the way its cymatium rakes up the terminal pediments without unduly affecting the massiveness of the horizontal portion of the cornice across the pediment is worthy of study, while the circular baseblocks of the middle columns of these motives at once explain the purpose of the building as a busy thoroughfare where obstructions are not to be tolerated. They are, in fact, the passages for the vehicular traffic to and from the station.

One of the most difficult problems in modern monumental architecture is the preservation of dignity and monumental character in spite of mechanical distractions. Instances of such difficulties are to be found in this station—in the main waiting room and in the concourse. In the former, for some undoubtedly good reason, a double row of unsightly ventilators had to be placed in plain view along the length of the room. Something, presumably, had to be done with these intrusions into the architectural scheme of the apartment, and the architects' solution of dressing up these features as pedestals to support ornate lighting



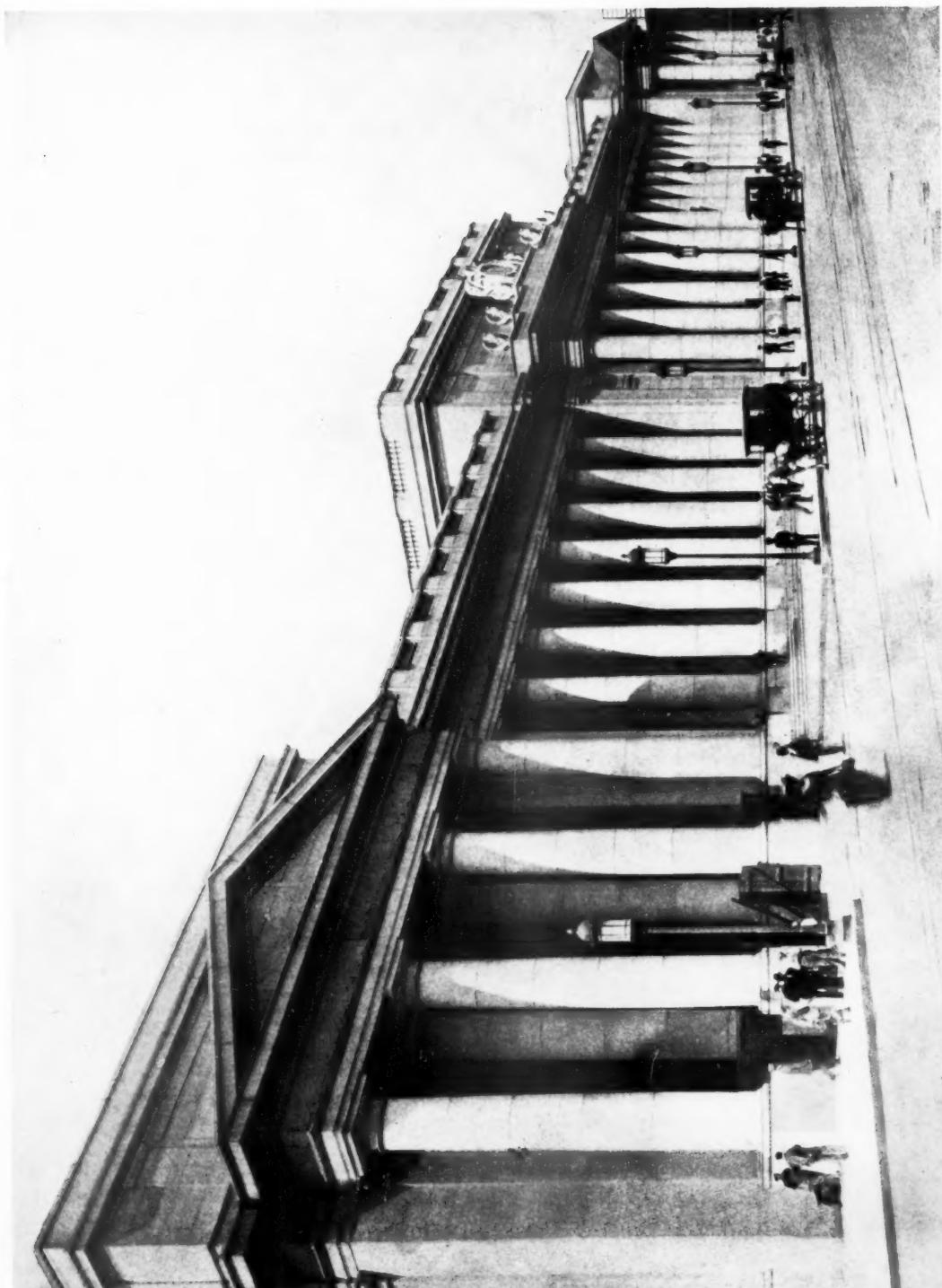
PENNSYLVANIA STATION, NEW YORK

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



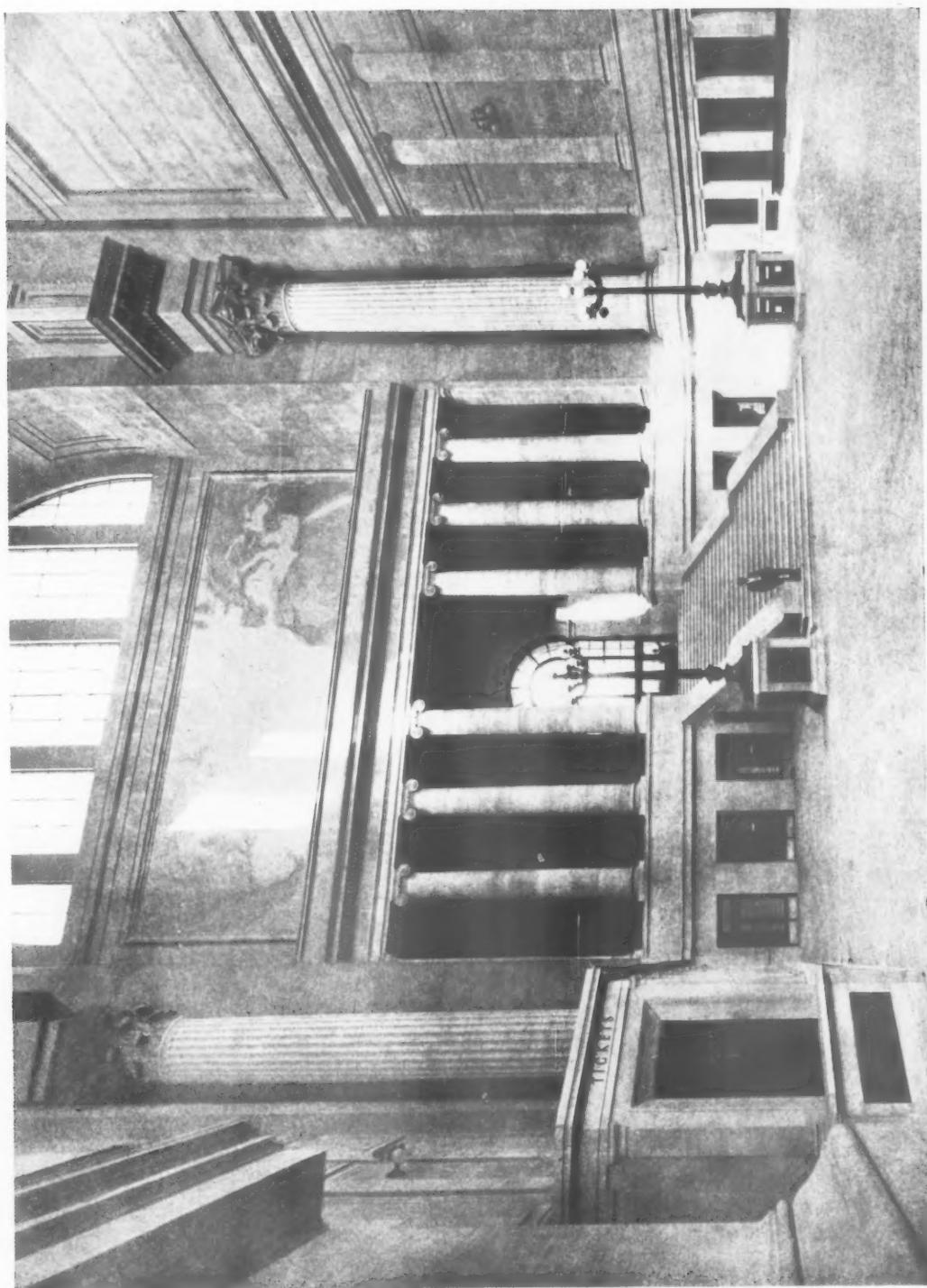
PENNSYLVANIA STATION, SEVENTH AVENUE, NEW YORK
MCKIM, MEAD, AND WHITE, ARCHITECTS

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



PENNSYLVANIA STATION, NEW YORK : FAÇADE TO SEVENTH AVENUE

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



PENNSYLVANIA STATION, NEW YORK: MAIN WAITING HALL, WITH EXIT TO THIRTY-THIRD STREET
MCKIM, MEAD, AND WHITE, ARCHITECTS

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



View of Seventh Avenue Façade from Thirty-First Street



Detail of Principal Entrance on Seventh Avenue
PENNSYLVANIA STATION, NEW YORK

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



Restaurant



Arcade, looking from Seventh Avenue

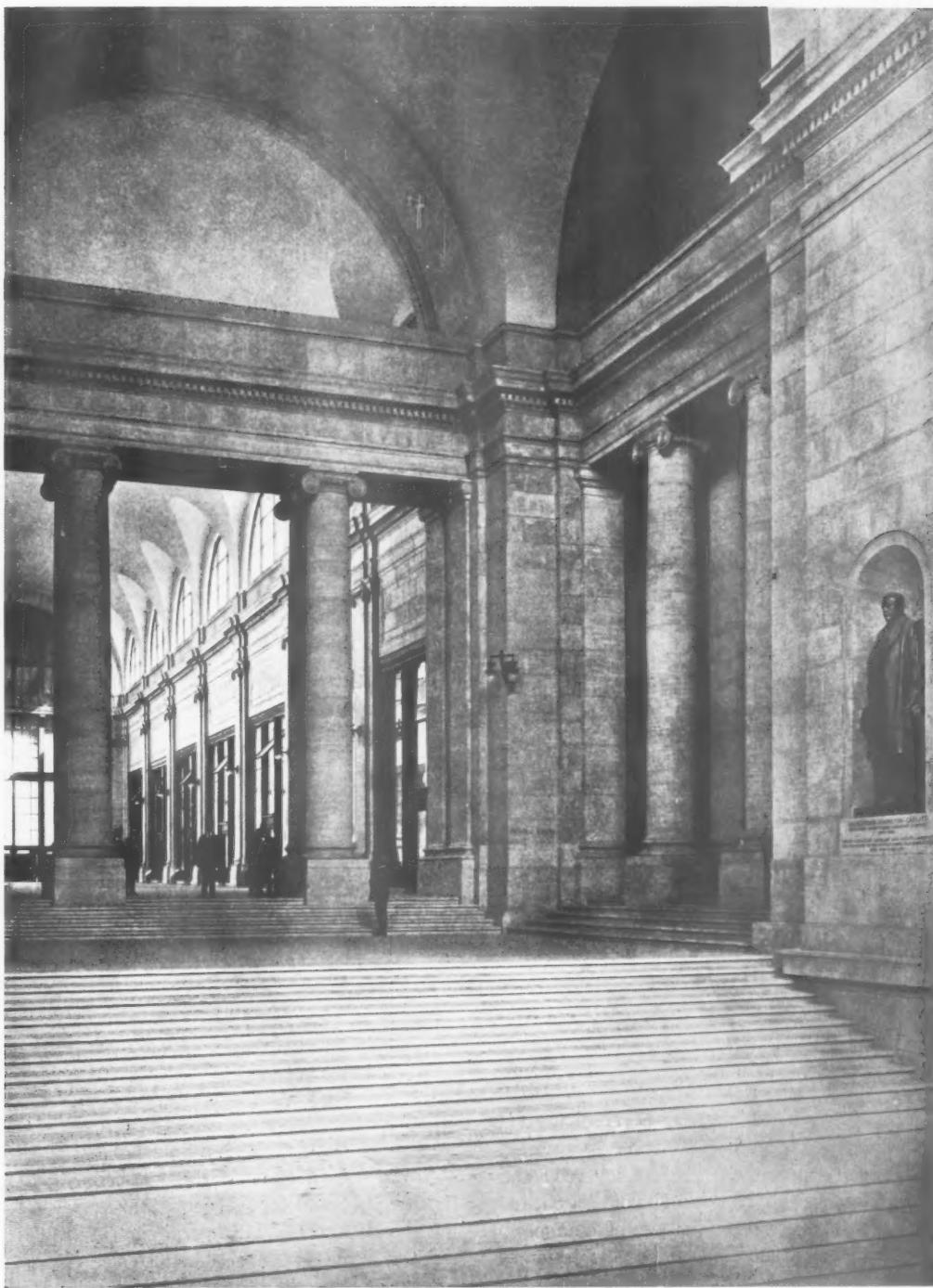
PENNSYLVANIA STATION, NEW YORK

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



PENNSYLVANIA STATION, NEW YORK: VIEW OF THE CONCOURSE
SHOWING ENTRANCE STAIRWAYS TO WEST-BOUND TRAINS ON LOWER LEVEL

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



PENNSYLVANIA STATION, NEW YORK
CORNER OF LOGGIA AT HEAD OF MAIN STAIRWAY

TERMINAL STATIONS AT NEW YORK AND WASHINGTON

standards was a happy thought, though by no means as obvious as it appears when done; but, of course, the practical objection of obstructing the north and south staircases leading down into the room is not removed thereby.

In another case it was necessary to transmit light through the concourse floor to the levels below, and the vast area of prisms which had to be used does not help to maintain the monumental

New England and the South, and between New England and the West, thus opening up a direct line of business intercourse between those sections through New York, the most important American centre of exchange.

One remarkable feature of the scheme from the æsthetic standpoint is the light and harmonious colour-scheme adopted throughout. The exterior is of pink Milford granite, and the interior of a



PENNSYLVANIA STATION
CARRIAGE-WAY ON THIRTY-THIRD STREET

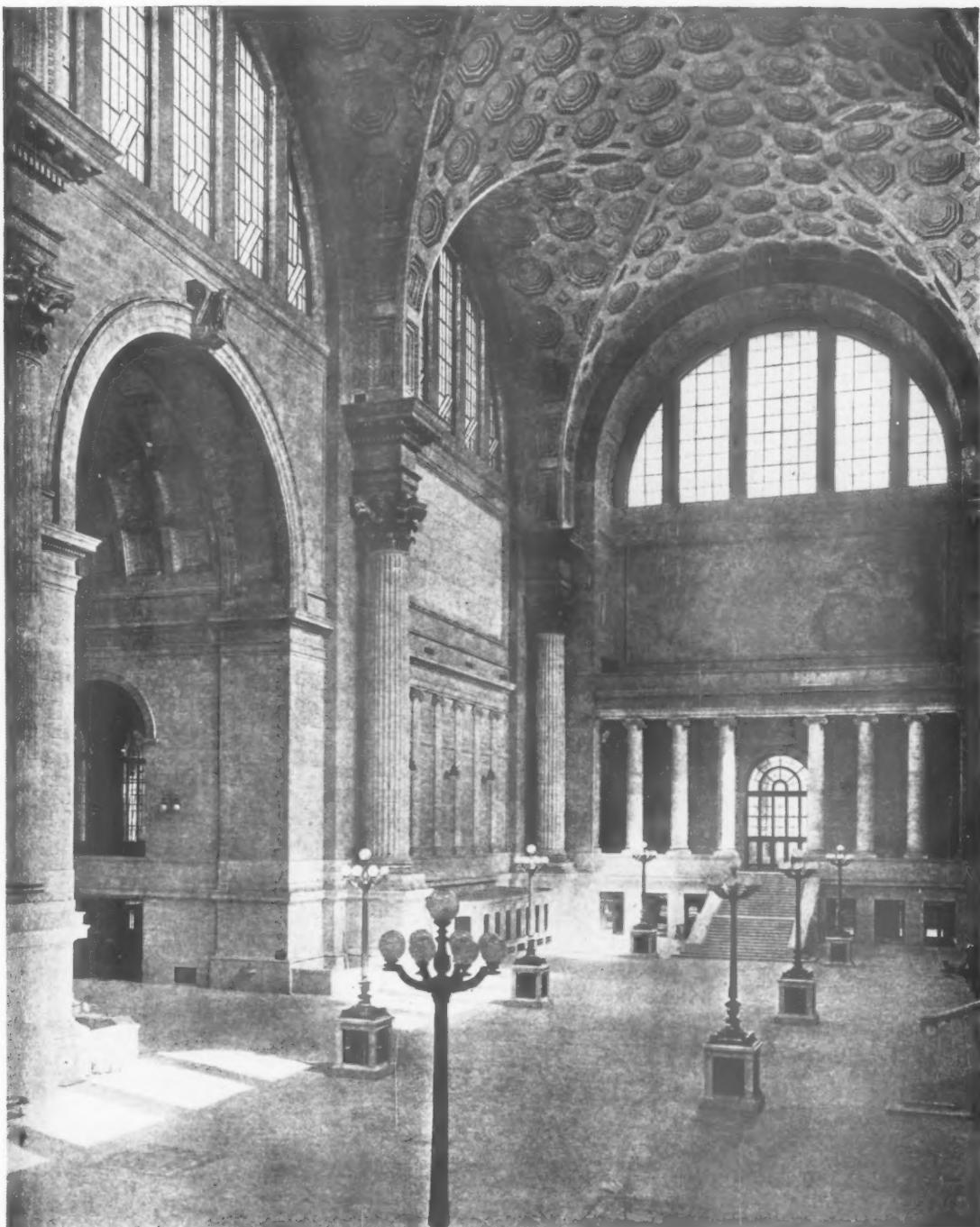
character of the great steel and glass-covered room with its dignified walls of stone and its border of tiled vaults between steel ribs. There is, of course, no way that could be indicated in which this difficulty could be overcome without materially defeating the practical purposes of the artificial lighting.

As a public improvement the building of the Pennsylvania Station is of the greatest importance not only to New York, but to a very considerable portion of the entire country. It will ultimately form the most important connecting link between

warm grey or buff artificial stone, resembling in its finish the tufa of Roman work. The whole building presents a scheme in which all the masonry work, including the plastering, is of soft brown tones, relieved in the large waiting-room with the dull blue and siena of the maps, while the iron-work is emphasised by its green-toned paint.

Turning next to the new Union Station at Washington, we see here again a great monumental scheme set in a semi-circular plaza 1,000 ft. long and 500 ft. wide, embellished with terraces,

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



PENNSYLVANIA STATION, NEW YORK: VIEW OF MAIN WAITING HALL
SHOWING ENTRANCE TO CONCOURSE AT LEFT
MCKIM, MEAD, AND WHITE, ARCHITECTS

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



UNION STATION, WASHINGTON. D. H. BURNHAM & CO., ARCHITECTS

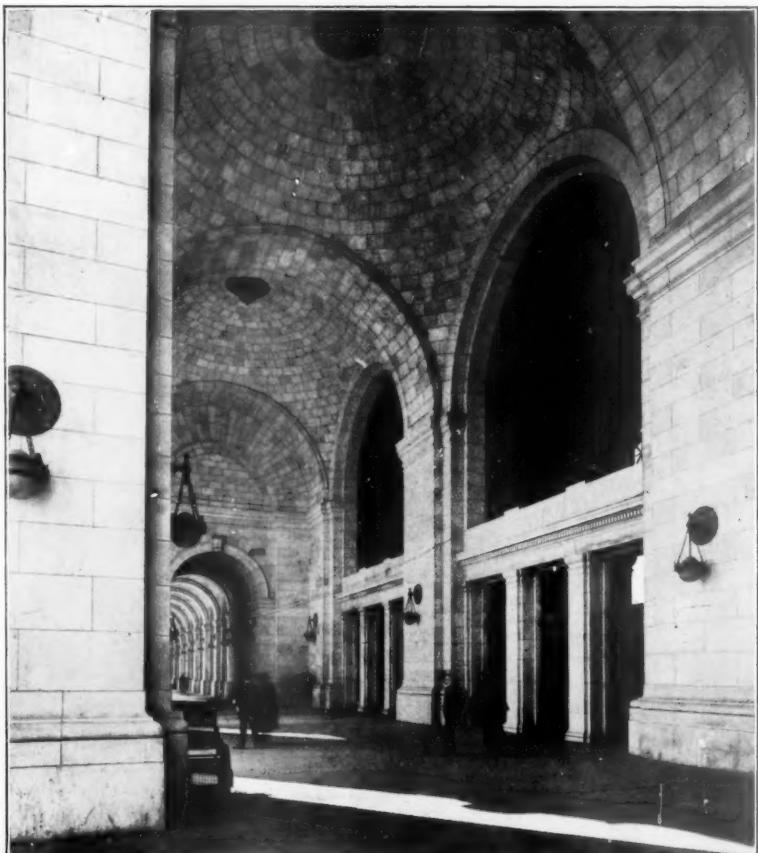
balustrades and fountains, with avenues radiating therefrom. Through the centre of one of these avenues the visitor, emerging from the main portal of the station, sees the vista of the Capitol, the most imposing and appropriate of all introductions to Washington, half a mile distant.

The main building is 650 ft. long, 220 ft. wide, and from 65 to 120 ft. in height; the three entrance arches in the central pavilion, 50 ft. high and 30 ft. wide, overshadowing in their dimensions their source of inspiration—which is no other than the triumphal arch of Constantine. Each of the six massive columns which carry the cornice of the central entrance is surmounted by an allegorical statue by Saint-Gaudens. These figures typify Mechanical Arts, Agriculture, Imagination, Freedom, Electricity, and Fire, and are each 21 ft. in height.

The main doorways lead into a vaulted open-air vestibule, and thence into the general waiting room. This, measuring 130 ft. by 220 ft., is covered by a Roman barrel vault 90 ft. high, decorated with sunken coffers. It is well lighted by a semi-circular window 75 ft. in diameter at either end, and by five semi-circular windows 30 ft. in diameter on each side. The floor of this great hall is in Vermont marble tiles, and the columns and ashlar walls are of granite, as also is the exterior. At the east end of the hall are grouped the dining-room, lunch-room, and women's waiting-room. The

dining-room is particularly spacious, the floor area being 6,500 sq. ft.; it is estimated that more than a thousand people can be accommodated in it at one time.

To the east of the three rooms above mentioned, and in the east wing of the building, is the State reception suite and President's room, with a private carriage-way leading to it. The State suite, which is for the use of the President of the United States, foreign State officials, or other official persons departing from or arriving at the station, is a



ENTRANCE VESTIBULE, UNION STATION, WASHINGTON

TERMINAL STATIONS AT NEW YORK AND WASHINGTON

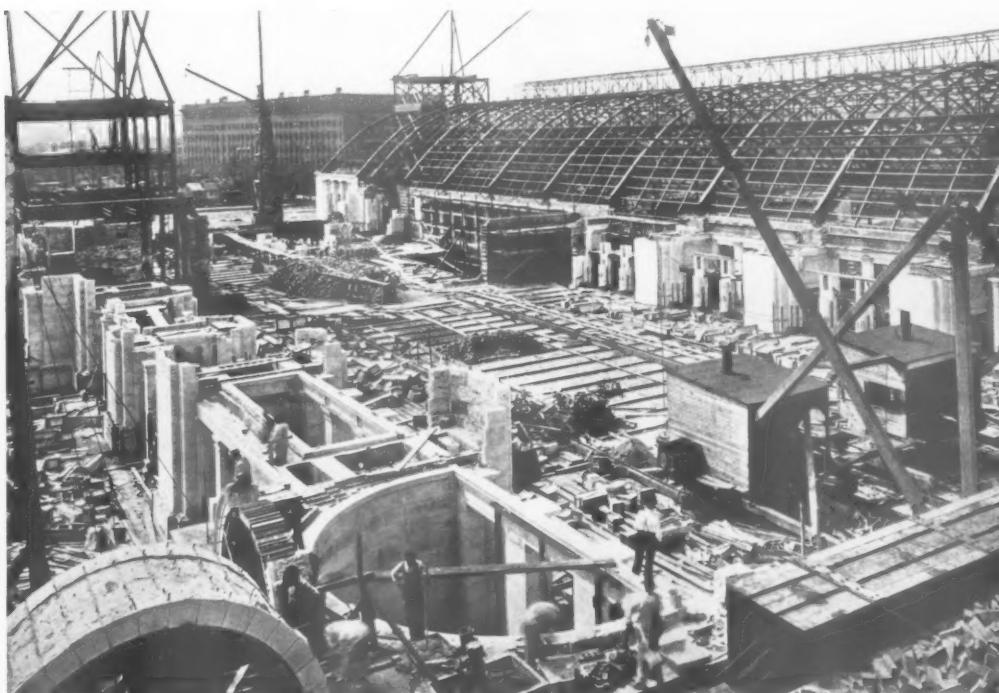
new departure in American station-building. The main reception-room of this suite contains a total area of 2,100 sq. ft., and the general lay-out is such that trains may be reached without coming in contact with the public, thus ensuring the much-desired privacy to such officials as will use it.

At the extreme west end of the station is a carriage drive for the general public, from which access is given directly into the ticket corridor 101 ft. long by 51 ft. wide, on opposite sides of which are placed the ticket offices (seven in all), and baggage checking room. Adjacent to these are the packing and smoking rooms; while telephone and telegraph boxes are placed within the limits of the general waiting-room.

associated with American enterprise, and after a study of the work one is not surprised to learn that the total cost of it will amount to no less than £4,000,000.

The site, which was originally undesirable land less than 20 ft. above mean tide, has been transformed into an eminence 60 ft. above that level, with gently sloping approaches. It is difficult to conceive the quantity of material necessary to carry out such a piece of work. The filling, for example, within the limits of the station amounted to about 900,000 cubic yards, while to fill the plaza and adjacent streets to the new grades required about 1,000,000 cubic yards of earth.

The work has been carried out by the Wash-



VIEW OF UNION STATION, WASHINGTON, IN COURSE OF CONSTRUCTION

The passenger "concourse" or lobby is 130 ft. wide by 760 ft. long, covered by an arched ceiling in a single span decorated with panels, part of which transmit light. This space far exceeds anything ever built for a similar purpose. It is the largest room under a single roof in the world, containing 97,000 sq. ft., as against 58,528 ft. in the concourse of the Pennsylvania terminal station in New York. Leading off from this concourse are the entrances to the thirty-three passenger "tracks." These are about 1,200 ft. in length, and it is estimated that on special occasions two trains could be run in on each of them, thus providing accommodation for sixty-five trains.

The entire conception is on the gigantic scale

ton Terminal Company, owned jointly by the Pennsylvania and Baltimore and Ohio Railroads. The latter had charge of the construction of the station proper and the north approach, while the former built the tunnel under Capitol Hill, leading to the station from the south, and the plaza.

The work was under the direct supervision of Mr. D. D. Carothers, chief engineer B. and O.; Mr. W. F. Strouse, assistant engineer, Washington Terminal; and Mr. A. C. Shand, chief engineer, and Mr. Robert Farnham, assistant engineer, of the Pennsylvania Railroad.

The station will be used by all the railways entering Washington.

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



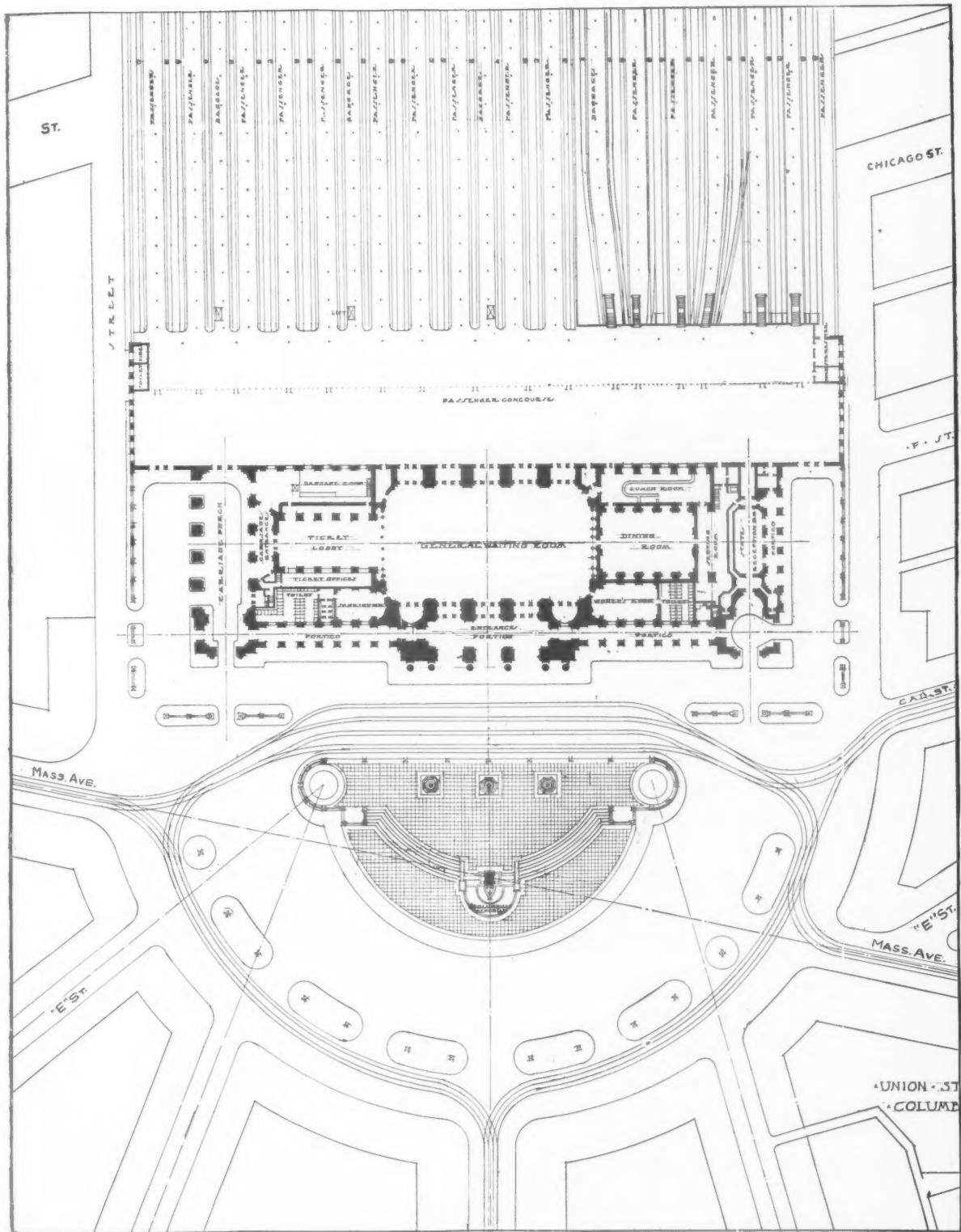
CORNER OF DINING-ROOM



ENTRANCE TO MAIN BUILDING FROM CONCOURSE

UNION STATION, WASHINGTON

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



UNION STATION, WASHINGTON: PLAN

TERMINAL STATIONS AT NEW YORK AND WASHINGTON



UNION STATION, WASHINGTON: GENERAL WAITING HALL. D. H. BURNHAM & CO., ARCHITECTS

NEW LIGHT ON OLD SUBJECTS—VI THE ROYAL PALACE OF ELTHAM

BY WALTER H. GODFREY



If Eltham Palace were not overshadowed by the close proximity of London it would undoubtedly receive a greater share of public attention, and the lordly buildings that were for long the favourite resort of our kings would, if situated in a more

distant county, attract as many visitors as numerous less interesting buildings receive as a matter of course year by year. Eltham, once a fair village of Kent, is now becoming rapidly swallowed up in the ever-widening geographical expression "the suburbs of London," and in that unsympathetic atmosphere it is almost as completely buried as is Pompeii beneath the dust and lava of a volcano, or Dunwich beneath the waters of the North Sea. Yet the remains of the royal buildings are not only exceedingly beautiful, but are of extraordinary interest as representing a palace which must have been one of the largest and most elaborate of the mediæval period. Its moat enclosed a building averaging 340 ft. by 300 ft. in area, and the total length of the courts of the palace probably approached 1,000 ft., with a width of from four to five hundred. This rivals Hampton Court, which is 720 ft. by 400 ft., and is not insignificant even when compared with the great scheme of Inigo Jones for Whitehall, which was to have measured 1,200 ft. by 900 ft.

The full extent and arrangement of Eltham Palace was largely a matter of conjecture until the publication in *THE ARCHITECTURAL REVIEW*, in April of last year, of the survey of the buildings within the moat which had lain unnoticed in the Hatfield MSS. Until that time the only plan which had come to light was one of the green court (beyond the moat), which corresponds roughly with the base court at Hampton Court Palace. This drawing, signed by John Thorpe and said to have been made in 1590, is preserved in the Public Record Office, and had been published from time to time by various authors. With the present article the reader is presented for the first time with a combination of the two plans, taken from special tracings of the originals, and showing as far as it is at present possible the correct relationship between the two. The site at Eltham has never been properly investigated, and the field is open for a very considerable amount of work in verifying or correcting these plans and identifying the positions of the buildings shown thereon. In presenting, therefore, the general arrangement as outlined on the existing manuscripts I intend to do no more than introduce the subject and place

one or two considerations at the disposal of those who may complete the work. By the courtesy of Mr. R. R. C. Gregory and Mr. F. W. Nunn I am permitted to reproduce some interesting photographs which were specially taken for Mr. Gregory's recent book "*The Story of Royal Eltham*," and which show a few of the remains as they stand at the present day.

Although the two plans—both apparently by the same author—are full of detail, and evidently drawn with great care, they share with practically all ancient plans a certain inaccuracy which is often very puzzling. There can be no doubt at all about the competence of the surveyors of the Elizabethan period to make perfectly accurate drawings, and their draughtsmanship is surprisingly similar to that of the present day, showing moreover care which is often above the modern average. Yet they fail us repeatedly, wherever enough of the old work remains to test their accuracy, and their errors are apparently so needless that we are quite at a loss to account for them. Not a little controversy has been waged over the collection of Thorpe's drawings in the Soane Museum on this very point, and while the draughtsman has incurred serious blame, and much scepticism has been aroused as to the genuineness of the plans, the problem has been left unsolved, and one continues to find at least as much evidence to corroborate as to confute their author. Perhaps if the architect of the present day would reflect upon his own experience he would find less to surprise him in the work of his sixteenth-century predecessor. It is not a rare but a frequent occurrence, even in these days of accurate instruments and multiplied facilities for drawing, to meet with plans that are hastily drawn and inaccurately set down. The surveyor has often to make a rapid survey; he occasionally misreads his own notes and figures; a few important dimensions are sometimes omitted, and when the drawing is made at some distance from the site a little guesswork intrudes; and so much is this so that even the Ordnance Survey—though absolutely trustworthy for its own purposes—is found to have its percentage of mistakes. But if these lapses occur in finished plans, how numerous are the errors in unfinished drafts or sketch-plans which are made for general purposes only! And who is to say, when we come upon an old drawing, often accidentally preserved in a parcel of MSS., that this is merely a first sketch—a rough draft of which the corrected version has long ago perished? These considerations, I submit, should make us less ready to blame the draughtsman, but at the same time will prepare us for a

ELTHAM PALACE



THE HALL ROOF

greater vigilance in checking his work and taking his evidence with the greatest caution.

The plan of the palace proper at Eltham, comprising the buildings within the moat, is, as far as one can judge, very fairly accurate. The foundations of the outside line of fortifications still exist, and correspond in the main to those shown. This outer wall is apparently of sixteenth-century date, and is not unlikely to have been partly the work of Queen Elizabeth. It formed on three sides a broad terrace between the moat and Bishop Bec's original walls. That the palace was first fortified by Bec is made extremely likely by the general resemblance of the plan to his castle at Somerton, where the area enclosed by the moat has a square plan similar to that of Eltham, with one side lengthened in the same manner, making one of the angles less and one more than a right angle. The western line of the outer wall is overhung by buildings evidently of the Tudor period, and the fine range of bay windows shown on the Elizabethan plan is borne out in all but a few minor particulars by existing foundations. Further than this, a large portion of the main block of buildings that crosses the fortified area from west to east is here to corroborate the survey, and the great hall with its apartments to the east is found upon the precise line indicated on the drawing. The hall itself is correctly shown, except for the position of one buttress and an adjoining piece of brickwork, and the beautiful fifteenth-century bridge adds valuable evidence supporting the plan. The survey of the green court, however, gives greater difficulty. All evidence of the courtyard has disappeared; its gatehouse has gone, and what must have been a superbly picturesque approach to the palace, with its timbered buildings on either side as it widened towards the moat, is now a curtailed strip of greensward, occupied by lofty trees, and traversed by a road which yet retains some reminiscence of its ancient

purpose in its name—"The Courtyard." The only definite clue to the site is a range of private houses along its western side, which chiefly date from the eighteenth century, but of which the southern end is without doubt much older, and is happily identical in plan with the building described by John Thorpe as "My Lord Chancellor his Lodgings." The house is a most charming weatherboarded building with the upper floor overhung, and has a fine stack of chimneys. Its southern end projects into the courtyard and has a large timber gable which overshadows a square bay-window below. The building is at present divided into two houses, but Thorpe's plan shows how complete an example it was of the moderate-sized dwelling of the period. Its hall was approached by the usual porch and screen, and had the accustomed oriel window and fireplace. At the upper end was a private room or parlour, and behind the screen was a larger room—the great chamber whose square bay-window overlooked the courtyard. From the screen again access was obtained to the kitchen (which has disappeared, but is clearly shown on the plan) and to the wooden newel staircase that still exists, furnishing an excellent example of its type.

The houses to the north of the Chancellor's Lodging continue the frontage line, and appear to occupy the site of the rooms marked "Buttery"



THE CHANCELLOR'S HOUSE

ELTHAM PALACE

and "Spicer" on Thorpe's plan. If this is so, we have the west side of our courtyard definitely marked out for us. The initial difficulty, however, is that Thorpe has marked his western range at a different angle to the moat, and the direction of his bridge does not correspond with its relative position to the timber buildings. But too much importance must not be attached to this, as the moat has been apparently sketched in without the intention of placing it in its proper position. A more serious matter is, that if the old plan be placed so that the west side coincides with the existing buildings, then the southern end of the eastern range trespasses on the area of the moat as shown in the Hatfield plan of the main part of the palace. Here, again, the draughtsman

construct a vivid word-picture of the beauty and charm that must have belonged to the whole scene which these old manuscripts can conjure up for us. Even a cursory glance shows its infinite suggestiveness. The way up to the gatehouse is flanked with converging walls and outbuildings of picturesque form and disposition. The gateway itself, massively built in contrast with the timber houses on either side, admits us to the long green court, the irregular boundaries of which lead onwards to the palace in a fair perspective. On each side are the low outbuildings of half-timber work and plaster, and beyond rise the high walls of the fortifications, Bishop Bec's towers still amongst them, and the gatehouse to the great court standing out in the centre. As the visitor proceeds, he will see the



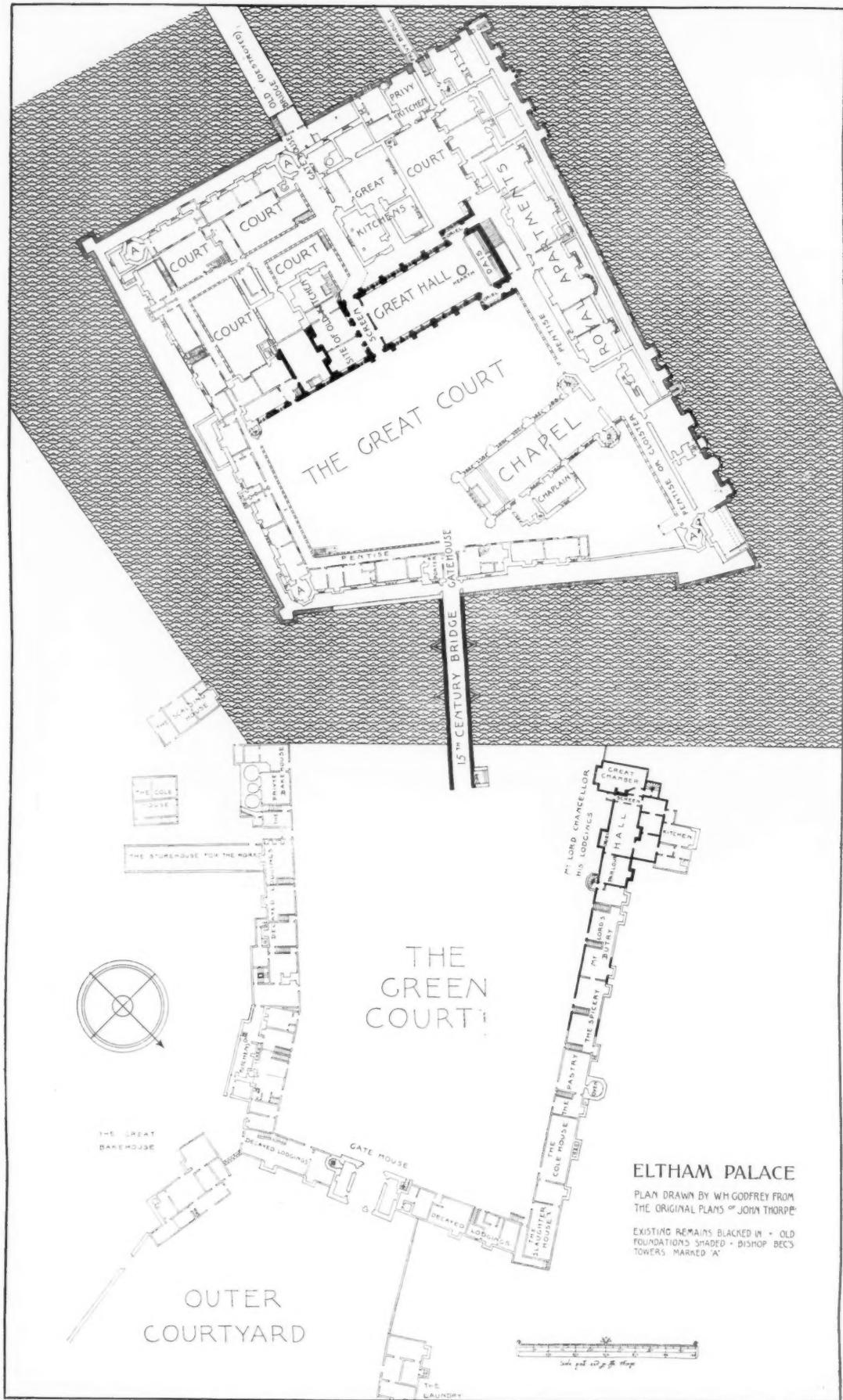
THE HALL FROM THE SOUTH

may simply have drawn the two sides of the moat parallel to one another without measurement, and it is possible that the present boundary of the ditch, at the western end of its northern bank, represents the correct line, since if produced it coincides with the southern wall of the "Privy Bakehouse," and the otherwise curious position of the "Scalding House" beyond becomes explained by the return of the eastern side of the moat. Whether this interpretation is correct or not, I have adopted it as the method involving the least modification of Thorpe's drawings, as I think it is important that they should be put on record in this way before any attempt is made to adjust any further inconsistencies.

Joined together thus, the two plans cannot fail to give us a very fair idea of the palace, and it would be easy, at the proper time and place, to

waters of the wide moat, the banks of which still show the unusual width of a hundred feet. Between him and the gatehouse is the stone bridge, with its four beautiful pointed arches, the last of which reaches the wall of the terrace, built probably over the ancient place of the drawbridge (which Henry VIII mentions) before the porter's gate.

Within the great court the scene is one of royal splendour. The battlemented gable of the chapel is close at the visitor's right hand, and immediately opposite is Edward IV's great hall, which even now is glorious in its ruinous condition. Its coupled windows (like the southern lights only of Crosby Hall) divided by buttresses, its square oriel and doorway, its oak lantern, and Henry VIII's finial and vane on the summit of the west gable, combine in this great central feature of the mediæval palace a dignity and distinction worthy of its



ELTHAM PALACE

purpose. And all around the court fine work in timber gives a pleasing contrast and relief to the solidity of the masonry. For in a line with the hall to the east were oak gables and bargeboards well moulded and carved—three of which are yet to be seen—and King Henry VIII himself gave orders for the gallery from the hall to the chapel to have a “clerestory” and to be embattled in timber, and the cloister (pentise) on the opposite side to be likewise wrought and embattled in oak.

Henry VIII spent much money at Eltham, and in his imperious way effected great changes in the ancient palace, though nearly all his work has since perished. If the visitor of the time of Thorpe's survey had passed through the door of the great hall and beneath the wonderful roof of Edward IV, he would have found himself in the kitchen court,

which bounds the outer courtyard to the east. A portion of Tudor walling in this direction still exists, and in it is a fine gateway in about the same relative position as the opening shown on the plan. This wall and gateway, however, are much farther west than those indicated on Thorpe's plan, and should thus appear where he shows an open space. Either he has omitted to show them, which seems improbable, or his wall and gate are too far to the east. This point affects the important matter of the position of the gatehouse itself, and indeed if decided against the drawing would probably modify the lines of the green court. The identity, indeed, of this so-called “Tilt-yard” gate with that shown by Thorpe may prove to be the key to the proper placing of his plan, but the evidence at present is fragmentary, and, as I have already said, the subject



THE BRIDGE OVER THE MOAT

where on the right was to be seen the “New Lodging” which Henry had built for himself. In the south-west angle of the court a little door gave access to the privy bridge across the moat, and turning to the right he could see the elaborate front of this building, which was prepared with infinite care, as the king's instructions show. The succession of bay or oriel windows, the centre one of which was of the elaborate form affected in his reign, must have pleased the eye of a king who stopped at nothing in his ambition for truly royal surroundings.

To return to Thorpe's plan of the green court, there is one point which requires explanation, and which presents the most serious obstacle in the way of our accepting the precise disposition which he gives to the buildings. Just outside the first gatehouse and to the north of the bakehouse is a wall

invites much careful investigation. The combined plans have been purposely reproduced here to the scale of the Ordnance (88 ft. to the inch) to facilitate comparison, and I have no doubt that it will not be long before we have enough further information to give a corrected plan of the whole building.

Since my last article on this subject various points have been elucidated with reference to the palace proper. The chief of these is the discovery by my friend Mr. Alfred W. Clapham that the “fair chapel” of the Parliamentary Survey, shown on the Hatfield plan, was the work of Henry VIII, and not of Edward IV. The accounts still exist of the taking down of the old chapel built by the latter, and of the rebuilding of the same by Henry some twelve feet nearer to the hall. The very massive wall standing west of the chapel on the

plan probably marks the position of the western end of the former building. Henry VIII has left detailed directions as to the erection and furnishing of this chapel, which must have been one of the most beautiful buildings of its time.

We are reminded by Mr. Arthur Stratton, in his notice of the hall roof at Eltham, in "The Domestic Architecture of England during the Tudor Period," of an interesting point regarding the oak pendants. Pugin, in the description which accompanied his careful drawings of the roof, quotes Mr. J. C. Buckler's book on Eltham to the effect that the long shafts of the pendants, above the moulded drops, were originally surrounded by delicate carved tracery, one example of which he measured and recorded before it fell from the roof. The present bareness of the pendants has often been noticed, and we are glad to see that Mr. Stratton has included a copy of Buckler's sketch in his work, Pugin having merely shown it in dotted lines around his own detail of the roof. There is little doubt that the mediæval carpenter regarded the timber roof as the highest subject on which to exercise his skill, and both in vigour of design and delicacy in carving and modelling his efforts at Eltham met with wonderful success.

CURRENT ARCHITECTURE

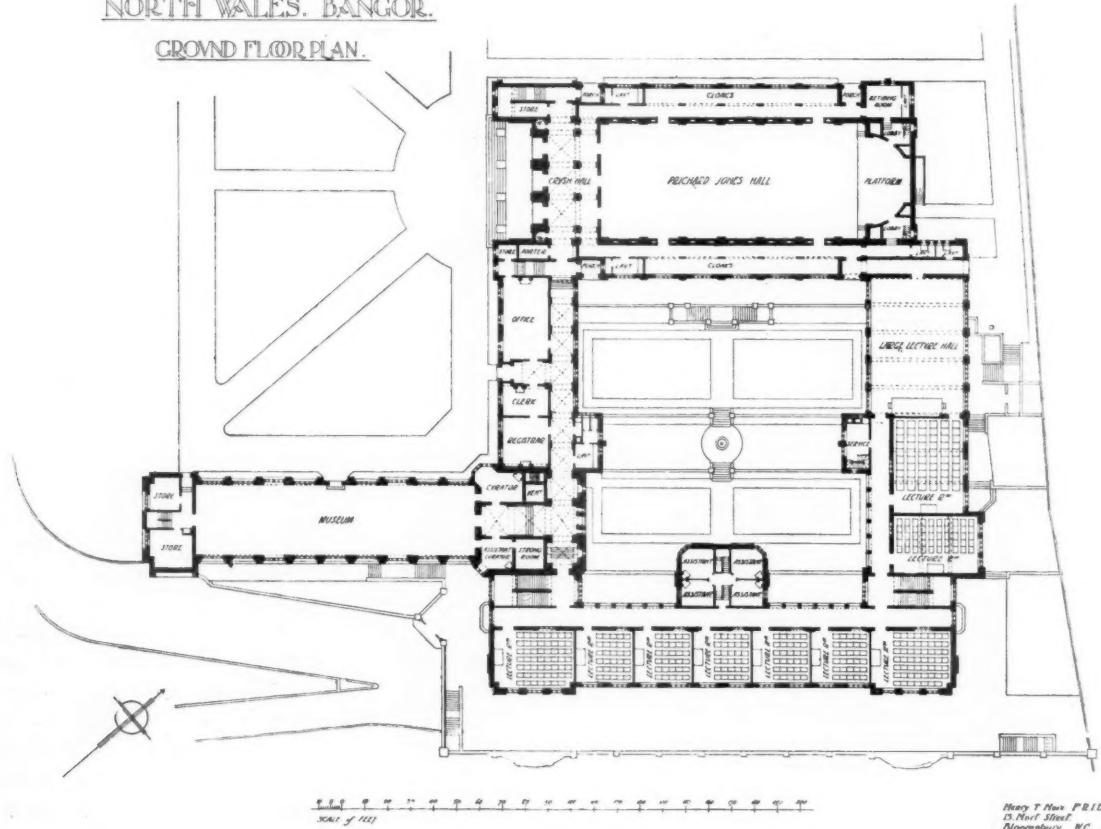
THE UNIVERSITY COLLEGE OF NORTH WALES, BANGOR

THE University College of North Wales, which was opened by His Majesty the King on July 14th, is a constituent college of the University of Wales, and is incorporated by Royal Charter.

In 1885 physical and chemical laboratories were opened; in 1888 the Agricultural Department was established; in 1890 an Electrical Engineering Department was established; and this was followed by the establishment of the Day Training Department for Elementary School Teachers in 1894, and of a Secondary Training Department (post-graduate) in 1897. By 1900 it had become evident that the college had outgrown the possibilities of temporary accommodation, and that the question of the provision of permanent buildings must be faced. The original building was not merely inadequate in size, but wholly unsuitable in structure and arrangement. A library, a large central hall, proper lecture theatres, common rooms and museums, together with increased laboratory accommodation, were urgently needed. In 1902 the Corporation presented

UNIVERSITY COLLEGE of NORTH WALES. BANGOR.

GROUND FLOOR PLAN.



Henry T. Hare PRIDA
3, Marl Street
Bloomsbury, W.C.

CURRENT ARCHITECTURE



Photo: A. E. Watsham

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR : GENERAL VIEW
HENRY T. HARE, F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE

to the University as a free gift an extremely fine site of more than ten acres in Upper Bangor, overlooking the city, to which the College Council subsequently added, by purchase, an adjoining area of four acres. It was estimated that the cost of completing the college buildings on the new site for double the existing number of students would be about £180,000. A subscription list was opened and a systematic canvass of the whole of North Wales was set on foot. With the aid of a Treasury grant of £20,000 the subscriptions had by 1905 reached a figure which justified the council in proceeding with the building. Competitive designs were invited for the first and larger section of the permanent buildings required, and the design of Mr. Henry T. Hare, F.R.I.B.A., was selected. On July 9th, 1907, the first stone was laid by King Edward VII, and building was begun some months later. In 1909 the Drapers' Company made themselves responsible for the erection of the wing containing the library and museum, at a cost of £15,000, and in 1910 one of the Vice-Presidents of the College, Mr. (now Sir) John Prichard-Jones, undertook to provide the great hall, which involved an expenditure of

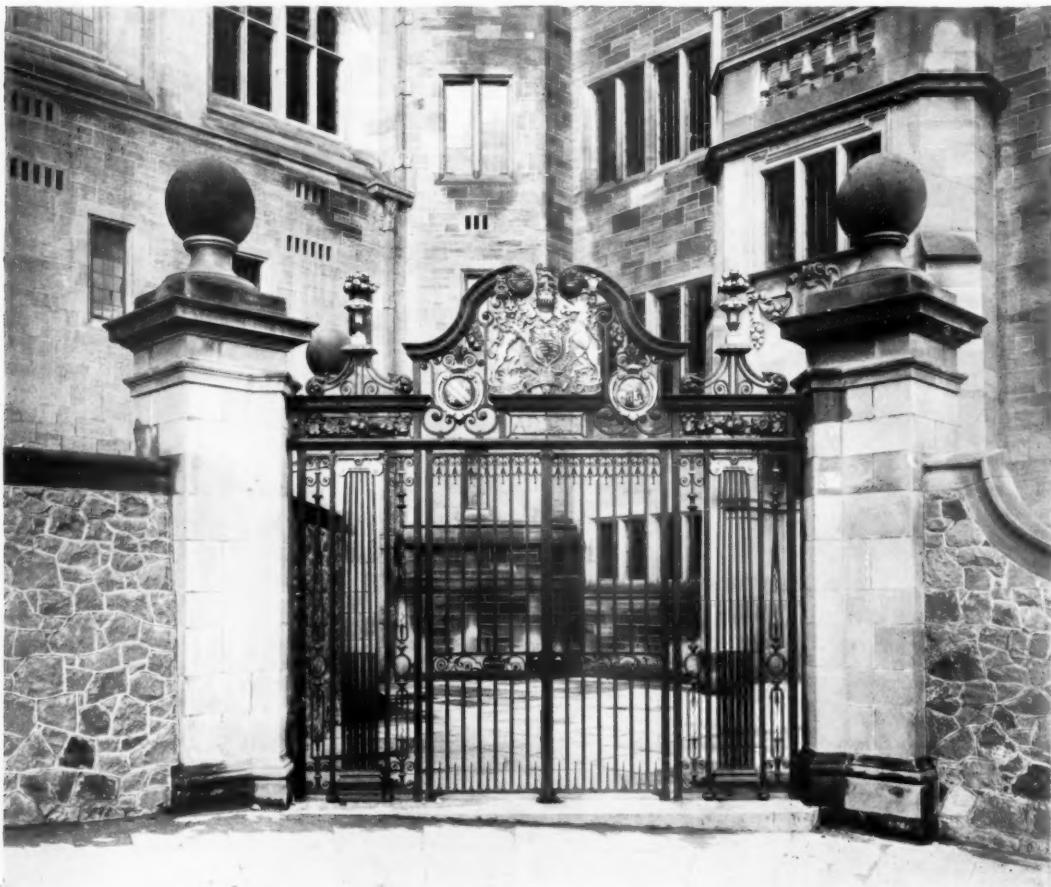
£17,000. The cost of the site and buildings now completed has been £127,500.

The entire scheme comprises the following sections: (a) Administrative, council chamber, etc.; (b) Arts Department; (c) Chemistry and Physics; (d) Botany and Geology; (e) Agriculture; (f) Great Hall; (g) Library and Museum. The portions at present erected include sections (a), (b), (f), and (g), the science work being carried on in the old college buildings.

The buildings are arranged in the form of two quadrangles, the smaller of which is completed, but only a part of the larger quadrangle is built at present. The buildings are faced with Cefn stone, which is also used internally for the principal rooms and corridors. The external walls have a vertical damp-course of "Hygeian Rock," necessitated by the exposed nature of the site. The roofs are covered with Precelly slates.

The dominating feature is the great hall, named, after the donor, the Prichard-Jones Hall, which is on the highest portion of the site. This hall is 150 ft. long by 50 ft. wide, and can accommodate about a thousand persons.

The library and museum rooms are each 32 ft.



UNIVERSITY COLLEGE OF NORTH WALES, BANGOR: ENTRANCE GATES

Photo: A. E. Walsham



The Great Quadrangle



The Small Quadrangle

Photos : A. E. Walsham

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR
HENRY T. HARE, F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE



Photo: A. E. Walsham

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR: THE LIBRARY

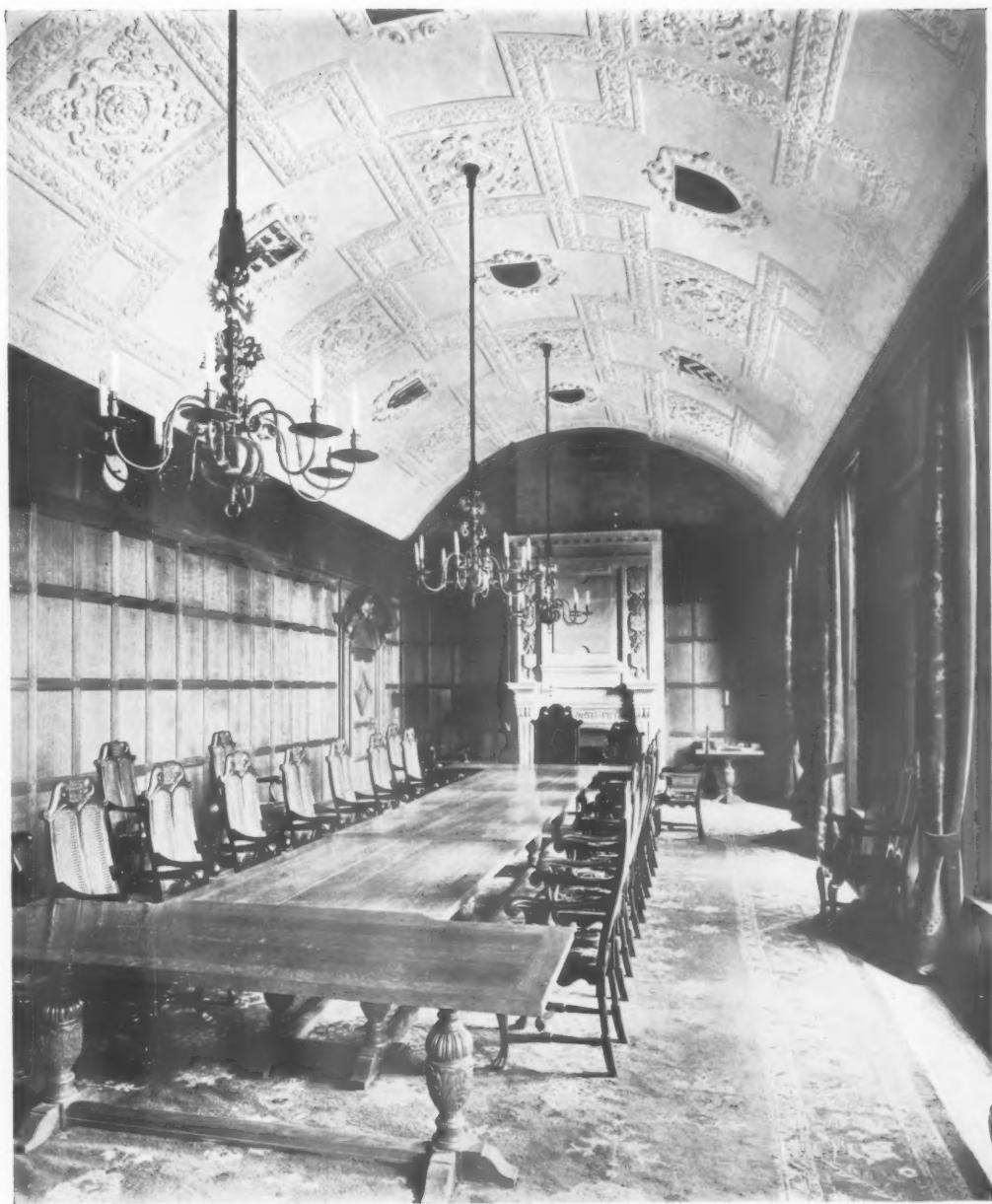


Photo: A. E. Walsham

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR: THE COUNCIL CHAMBER

CURRENT ARCHITECTURE



UNIVERSITY COLLEGE OF NORTH WALES, BANGOR:
THE MUSEUM

wide and 134 ft. long, lighted from both sides. The library has a barrel ceiling with wainscot ribs and plaster panels, displaying the arms of the counties and boroughs of Wales, and with its stock-rooms affords accommodation for about 100,000 volumes and 100 readers.

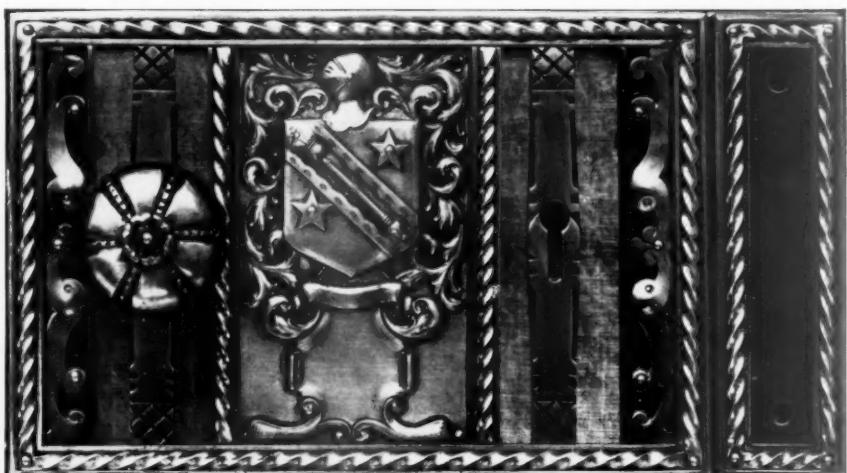
About half the entire frontage facing south-east is taken up by the arts section, which comprises four storeys. The ground floor consists of common and social rooms opening on to a terrace 25 ft. wide. On the first and second floors are eighteen classrooms capable of accommodating over 1,000 students at one time. The third floor consists of private rooms for the teaching staff.

It is hoped that it may be found possible to proceed at an early date with the science blocks, estimated to cost £80,000, and so to centralise the work of the college.

The general style of the design is that of the Early English Renaissance. The detail is of a simple and appropriate character, the only enrichments being in the form of armorial bearings in carved stone, and in the glazing of the windows. These commemorate donors and benefactors in most cases, and in others are of local or his-

torical significance. A large number of special donations have been made to the buildings, amongst them being a pair of wrought-iron entrance gates, and several stained-glass windows. Owing to the great variation in the levels of the site the buildings show considerable irregularity, some portions being four storeys in height and others only two, although the roofs throughout are practically of equal height. This has resulted in a picturesque and varied effect, which is eminently suitable to the position and surroundings.

The general contractors were Messrs. Thornton & Sons, of Liverpool, and among the subcontractors were the following:—Steelwork, floors, etc., Messrs. Aston & Sons; steel casements, leaded glazing, and fanlight gearing, Messrs. R. E. Pearse & Co., Ltd.; grates, mantels, etc., Messrs. Bratt, Colbran & Co.; sanitary fittings, Messrs. John Bolding & Sons, Ltd.; lead rain-water heads, etc., Mr. George P. Bankart (now associated with Messrs. Geo. Jackson & Sons, Ltd.); Hopton Wood stone paving, etc., Messrs. Hopton Wood Stone Firms, Ltd.; electrical installation, bells, telephones, etc., Messrs. Higgins & Griffiths; lifts, Messrs. Geo. Johnson; art metalwork, gates, etc., Messrs. W. Bainbridge Reynolds, Ltd.; heating and ventilating and cooking plant, Messrs. G. N. Haden & Sons; safes, etc., Messrs. Milner's Safe Company, Ltd.; door furniture, Messrs. the Artificers' Guild, Ltd.



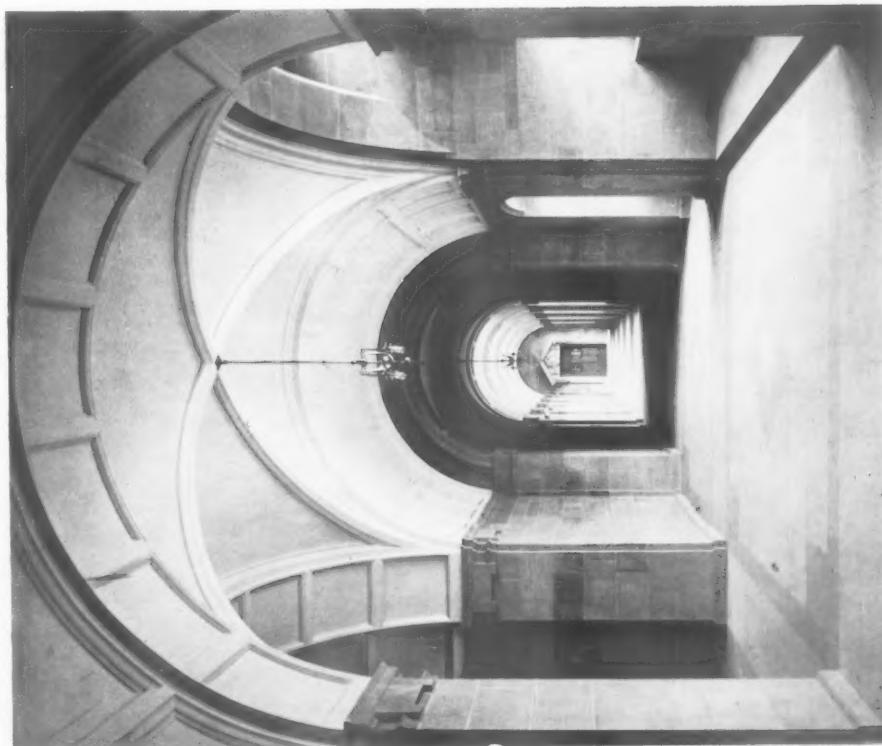
UNIVERSITY COLLEGE OF NORTH WALES, BANGOR: RIM LOCK IN BRIGHT STEEL

CURRENT ARCHITECTURE



Photos: A. E. Walsham

The Terrace



Main Corridor

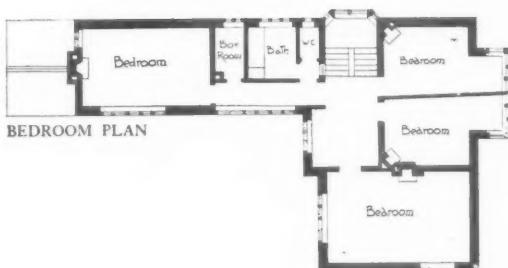
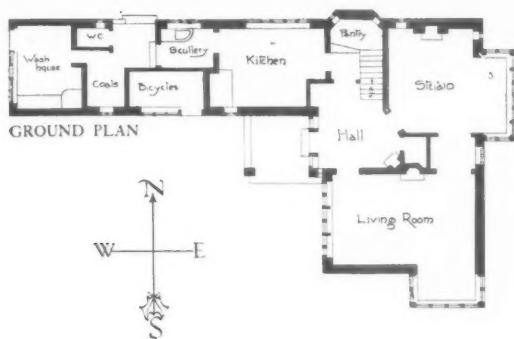
UNIVERSITY COLLEGE OF NORTH WALES. BANGOR
HENRY T. HARE, F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE



HOLLY COTTAGE, BRAMHALL
EDGAR WOOD, F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE



HOLLY COTTAGE, BRAMHALL

THIS well-situated house is built of common brick and roofed with stone slates. It comprises a living-room 22 ft. by 14 ft. and a studio 18 ft. by 16 ft. on the ground floor, entered from a hall of ample size, and four bedrooms above, the largest of these being 22 ft. by 14 ft. The garden is open to the south and is well laid out. It includes a rose garden containing about 250 choice trees. Mr. Edgar Wood, F.R.I.B.A., of Manchester, was the architect.

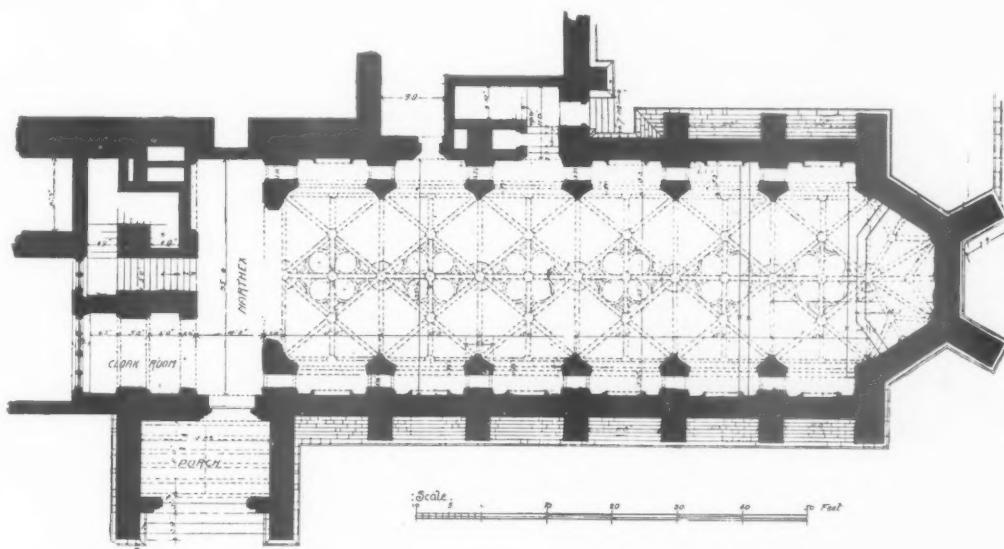
THE LADY CHAPEL, LIVERPOOL CATHEDRAL

THE Lady Chapel at Liverpool Cathedral is the first completed instalment of this great scheme. It was opened in June last year.

The See of Liverpool is essentially a modern one, the date of its foundation being so recent as 1880, on July 1st of which year Dr. Ryle was enthroned Bishop in the Cathedral Church of St. Peter.

The new cathedral is being erected on an elevated site known as St. James's Mount. The foundation-stone was laid by King Edward on July 19th, 1904. The design is by Mr. Gilbert Scott, and was selected in competition. With Mr. Scott the late Mr. G. F. Bodley was subsequently associated as joint architect, until the death of the latter in November 1907, since which date Mr. Scott has continued the work as sole architect. When the cathedral scheme was originally projected, it was estimated that approximately £600,000 would be required for the entire erection, but it is now computed that before the final stone has been laid the outlay will have approached close upon three-quarters of a million sterling. Towards this sum about £300,000 has been subscribed, and in addition to donations in cash there have been many munificent gifts in the form of memorial windows, chancel furnishings, etc. The Freemasons of West Lancashire are erecting the Lathom Chapter House in memory of the first Earl of Lathom, their Provincial Grand Master.

The cathedral, including the Lady Chapel, will have an external length of 611 ft., and will be the largest in the United Kingdom. It is being built of red sandstone, from quarries at Woolton, Runcorn, Helsby, and Rainhill, with special stone for steps from the Forest of Dean.



LADY CHAPEL, LIVERPOOL CATHEDRAL

CURRENT ARCHITECTURE

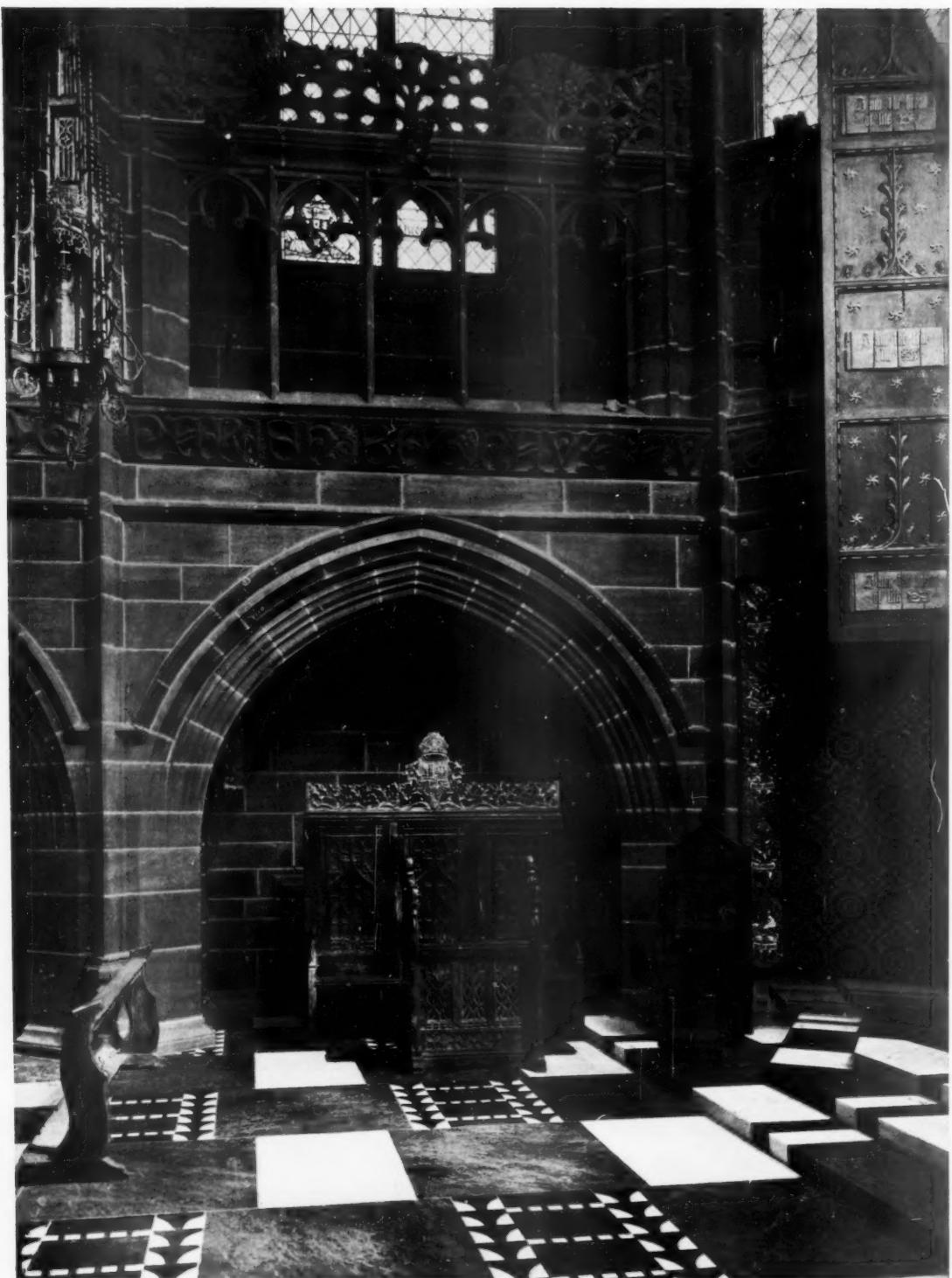


LADY CHAPEL, LIVERPOOL CATHEDRAL: INTERIOR, LOOKING WEST
G. GILBERT SCOTT, ARCHITECT

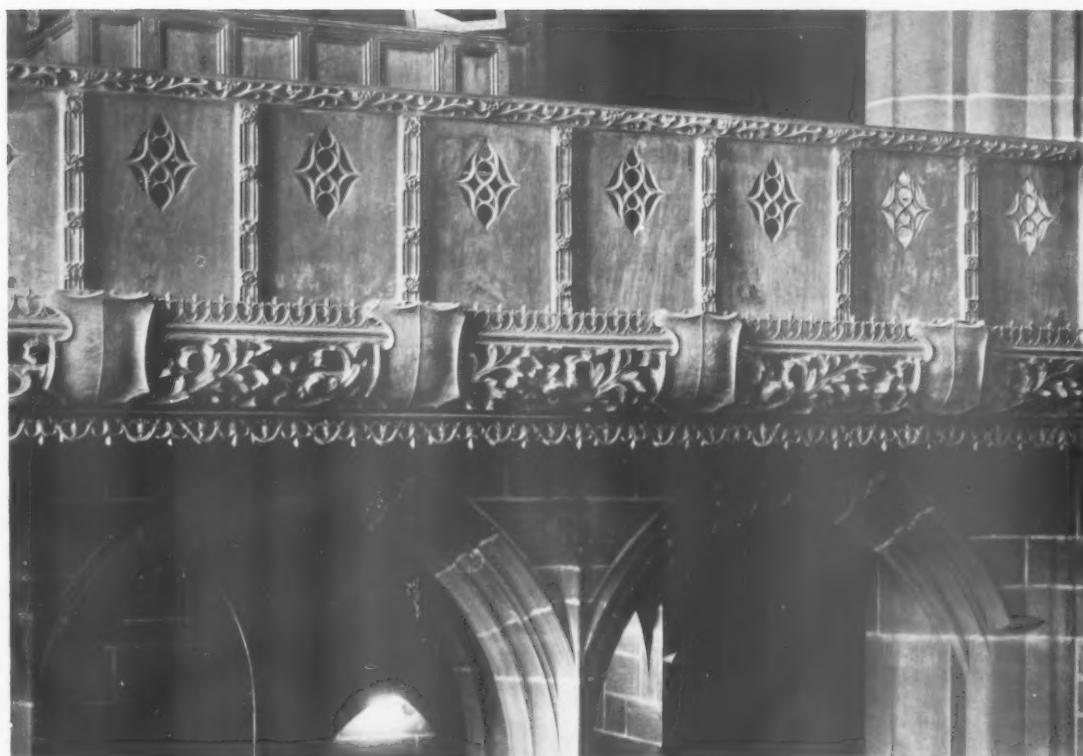


LADY CHAPEL, LIVERPOOL CATHEDRAL: INTERIOR, LOOKING EAST
G. GILBERT SCOTT, ARCHITECT

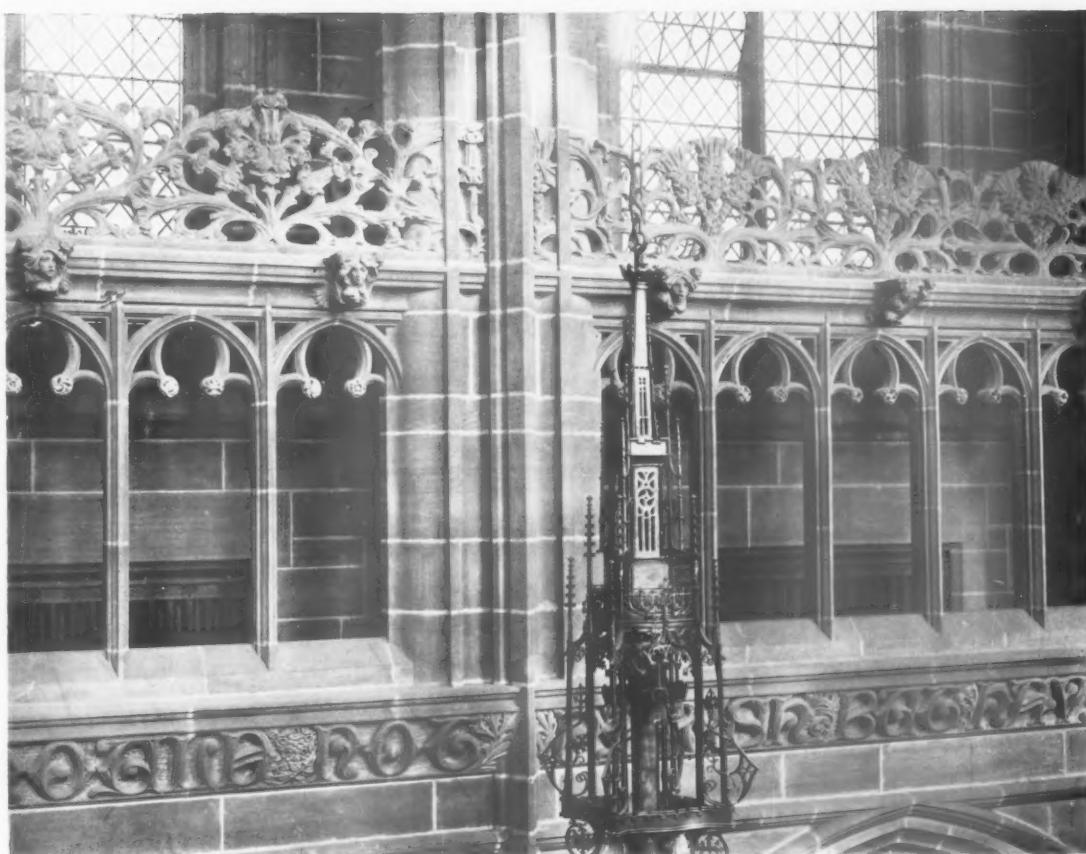
CURRENT ARCHITECTURE



LADY CHAPEL, LIVERPOOL CATHEDRAL: BAY OF SANCTUARY
G. GILBERT SCOTT, ARCHITECT



Detail of Organ Gallery

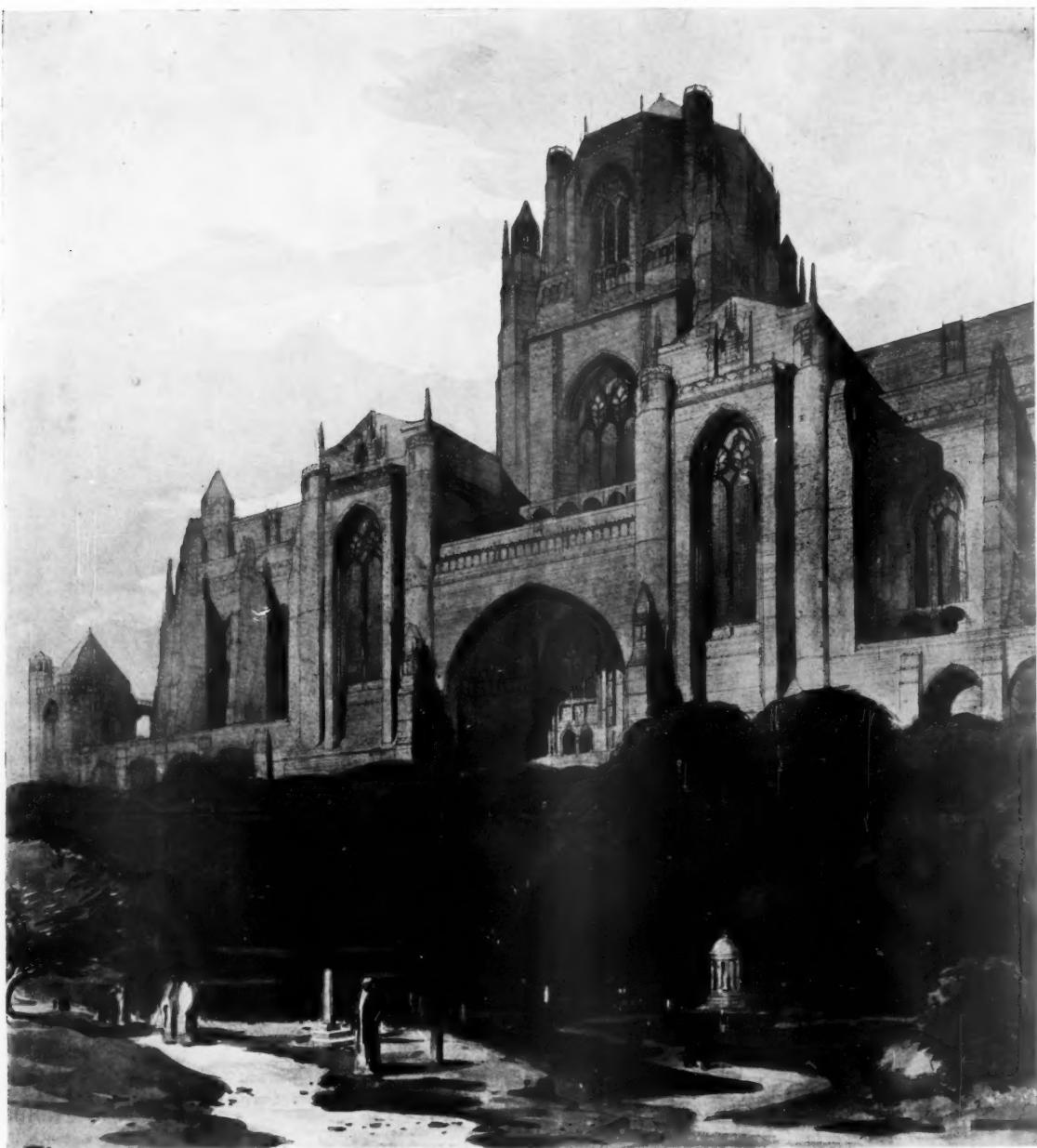


Detail of Carved Cresting, etc.

LADY CHAPEL, LIVERPOOL CATHEDRAL. G. GILBERT SCOTT, ARCHITECT

August 1911

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View from the North, showing Great Central Tower, Choir (left), and Nave (right)

THE AMENDED DESIGN FOR LIVERPOOL CATHEDRAL
G. GILBERT SCOTT, ARCHITECT

The total cost of the Lady Chapel will be about £60,000. It accommodates 500 worshippers.

The scheme for the cathedral has latterly been amended, a single tower being substituted for the twin towers of the original design. There will be a central space nearly 200 ft. by 100 ft. covered by a great tower rising to a height of 280 ft. above the roadway and 120 ft. above the transepts. To the left (or west) of this central space will be the nave, and to the right the choir, with the Lady Chapel at the south-eastern corner. Aesthetic considerations are responsible for the adoption of the

single-tower scheme, though among practical advantages gained may be mentioned concentration of the congregation and better lighting.

Messrs. Morrison & Sons, of Wavertree, Liverpool, are the contractors.

The stone and wood carving was executed by Mr. Joseph Phillips, of Liverpool; marble flooring by Messrs. Farmer & Brindley, Ltd., of London; art metalwork, electric-light fittings, and door furniture by Messrs. W. Bainbridge Reynolds, Ltd., of London; lead rainwater heads and down-pipes by Mr. George P. Bankart, of London;

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stained and leaded glass by Messrs. James Powell & Sons, of London; heating apparatus by Messrs. G. N. Haden & Sons, of Trowbridge; and organ by Messrs. Henry Willis & Sons, of London.

MEMORIAL TO THE LATE G. F. BODLEY

THIS memorial, which was unveiled by Lord Halifax on June 16th, was subscribed for by various friends, old pupils, and assistants of the late George Frederick Bodley, R.A. It is appropriately placed in Mr. Bodley's Church of the Holy Trinity, in Prince Consort Road, Kensington, where it occupies a position at the east end of the north aisle. The framework of the monument is in alabaster, showing a good deal of red vein, with red marble detached columns and obelisks, red marble backing to the niche containing the portrait bust, and black marble plinth and inscription panel. It is surmounted by the full coat-of-arms, with helm, crest, and mantlings, of the deceased, the Royal Gold Medal being displayed below. The carved spandrels above the niche show architectural and musical instruments, as being typical of Mr. Bodley's occupations and interests. The bust, which is an admirable likeness, was modelled and carved by Mr. Thomas Murphy. The whole of the remainder of the monument was carried out by Mr. Laurence A. Turner; the colouring and gilding of the coat-of-arms, carved spandrels, etc., having been executed by Mr. H. A. B. Smith, a former pupil of Mr. Bodley's. The monument was designed by Mr. Edward Warren, F.R.I.B.A., F.S.A. Its extreme outside dimensions are about 10 ft. 6 in. by 3 ft. 6 in.

CLERKENWELL GREEN

THE following notes are given by Mr. Ansell in connection with the reproduction of his etching on page 56 of this issue: The Church of St. James, Clerkenwell, which so happily dominates the open space known as Clerkenwell Green, was built in 1788 by James Carr at a cost of about £12,000. It occupies the same site as formerly did the Convent or Nunnery of St. Mary. This was founded in 1100 by Jordan Briset, a Norman baron, who gave in alms—for the good of his own soul and that of Muriel his wife, and the souls

of his parents, brethren, and friends, living and dead—fourteen acres of land in the field adjoining the Clerks' Well ("juxta fontem Clericorum").

The seal on the etching is the common seal of the nunnery. It represents the Virgin seated in a vesica, with the Infant Christ on her lap holding in his right hand a cross-surmounted staff. The letters of the inscription remaining are "Fonc Clericor. Sig."

At the dissolution of the convent in 1539 by Henry VIII the "cloyster, buyldings, courts, and quadrantes" were still existing, but were gradually pulled down until only the Priory Church remained. This was removed in 1788. The brick pedimented building in the foreground was erected in 1737 as the Welsh Charity School.

A ROYAL MALLET AND TROWEL

THE Royal mallet and trowel illustrated on this page were used by His Majesty the King when laying the foundation-stone of the National Library of Wales at Aberystwyth on July 15th. They were designed by Mr. Edward Spencer and executed by the Artificers' Guild, Ltd. The mallet is of walnut, and has an ivory handle carved and enriched with enamel and jewels. The trowel is of silver, with a handle similar to the other.



ROYAL MALLET AND TROWEL DESIGNED BY EDWARD SPENCER

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Photo: Cyril Ellis

MEMORIAL TO THE LATE G. F. BODLEY, R.A., IN HOLY TRINITY CHURCH, KENSINGTON
EDWARD WARREN, F.R.I.B.A., F.S.A., ARCHITECT

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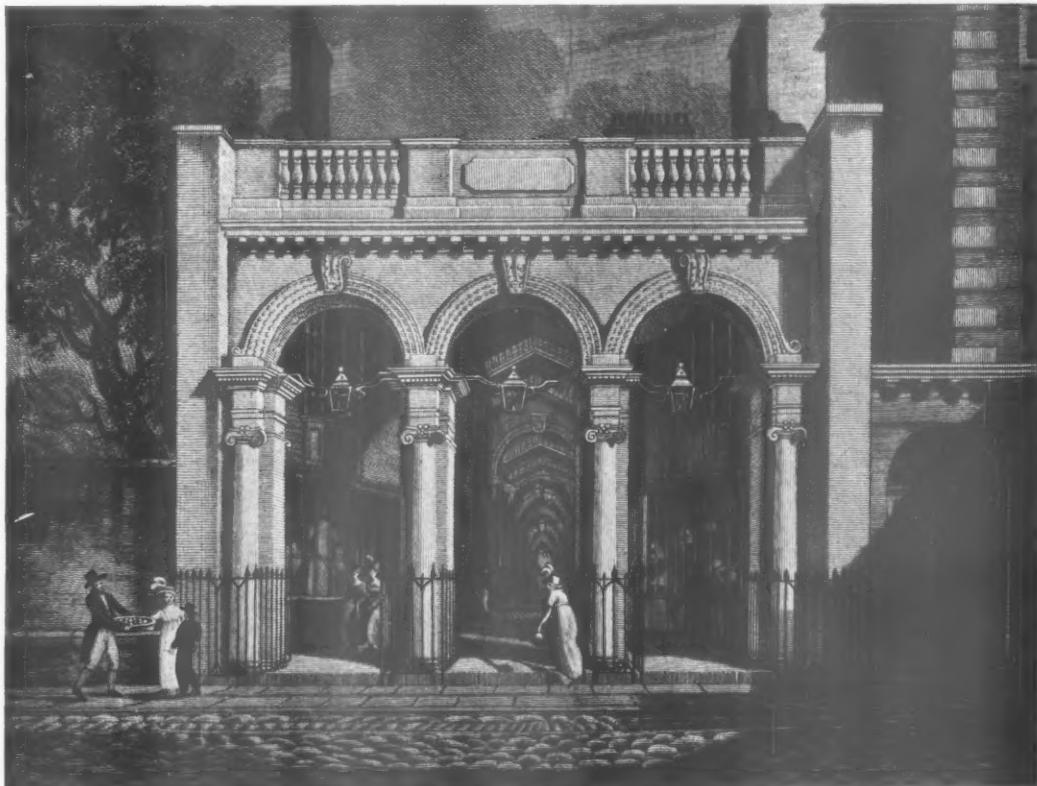
ADDITIONS TO THE BURLINGTON ARCADE

THE Burlington Arcade was designed by Samuel Ware, and is one of the interesting features of Piccadilly. Our immediate concern with it, however, is in respect to the addition of a storey which has recently been completed from designs by Professor Beresford Pite; but before proceeding to refer in detail to the new portion some notes on the original structure may be given. Opportunely a monograph has just been published which furnishes material both for comment and illustration. This is a most entertaining monograph¹ on "A Short History of Bond Street Old and New," from the time of James II to the present day, written by Mr. H. B. Wheatley, F.S.A., and accompanied by reproductions of old prints, one of which, through the courtesy of the Fine Art Society, we are able to give. As Mr. Wheatley records, Lord Chancellor Clarendon built a mansion on the site where Old Bond Street now buts into Piccadilly, and Lord Burlington and Lord Berkeley followed suit by erecting houses for themselves on the east and west sides. These two latter houses still remain, though rebuilt and much altered, while the site of Clarendon House

¹ Published by the Fine Art Society, at 148 New Bond Street, for the Bond Street Coronation Decoration Committee, price 2s.

is represented by Albemarle, Dover, and Bond Streets. The original gardens of Burlington House extended back to what is now the end of Savile Road, but the ground was partly built over by the third Earl of Burlington about 1716, at which time the road leading into Bond Street out of Swallow Street (afterwards developed into Regent Street) was named Vigo Lane, in honour of the action at Vigo Bay in 1702. The Burlington Arcade was built in 1818-19, and the contemporary print here reproduced is interesting as showing the wall to the west of the entrance in Piccadilly, which indicates the gardens on the eastern side of Bond Street. In 1815 Burlington House was sold for £75,000 by the Duke of Devonshire to his uncle, Lord George Cavendish, who made great alterations to the interior. The chief change on the estate, however, was the building of the Burlington Arcade on the west side. This has remained to the present day in very much its original condition, and, being so familiar, needs no description. The addition which Professor Pite has made to it consists of some offices on the Piccadilly front, which are reached by a staircase just within the entrance to the Arcade.

The design of the new storey is very cleverly conceived in a style of néo-Grec which Professor



THE BURLINGTON ARCADE
(From a Print published in 1819)

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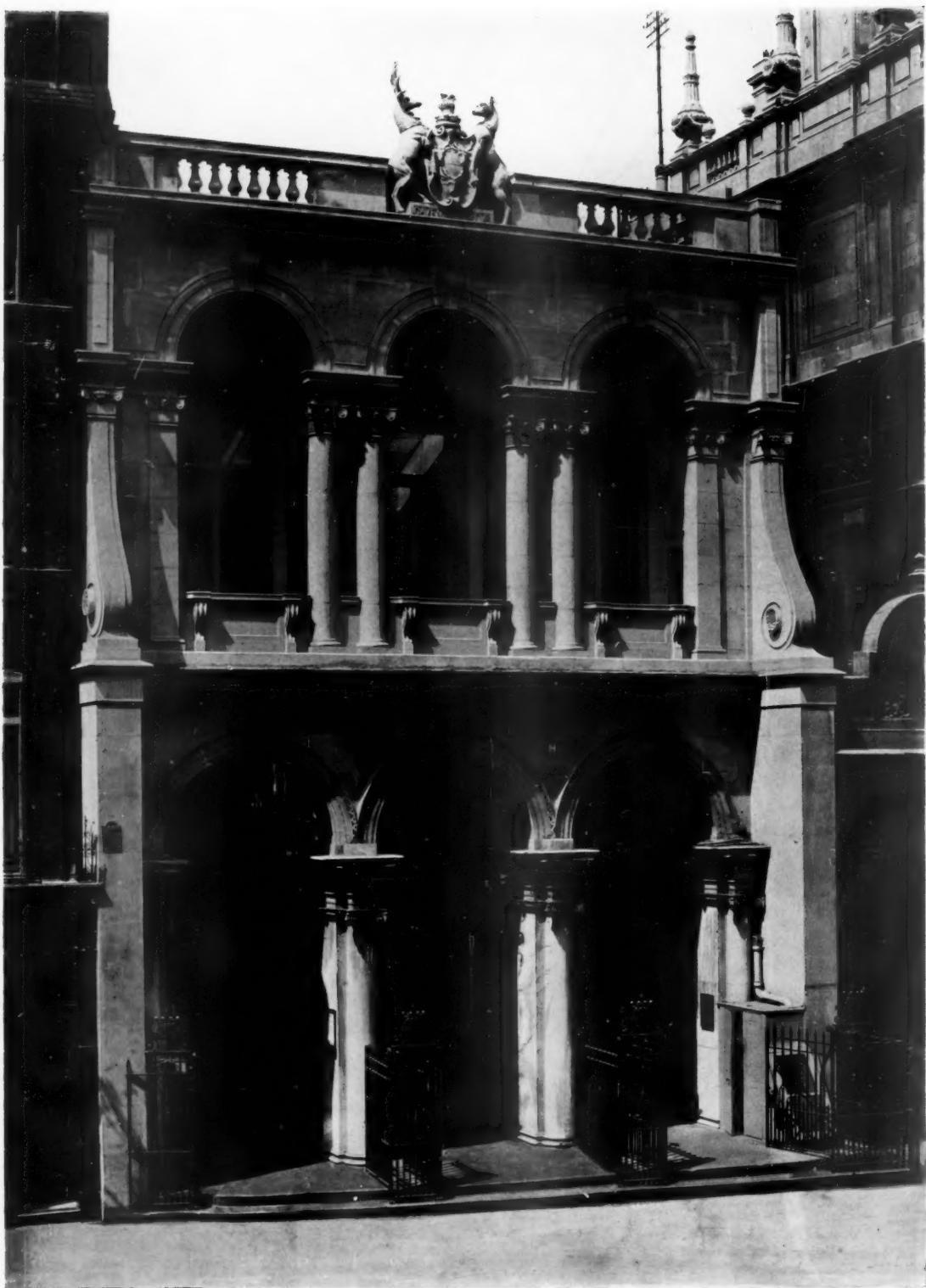


Photo: "Architectural Review"

ADDITION TO THE BURLINGTON ARCADE, PICCADILLY, LONDON
PROFESSOR BERESFORD PITE, F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE

Pite has essayed elsewhere in London. Particularly pleasing is the arrangement of the coupled columns over the single ones that divide the Arcade, and no less effective are the scrolls that flank the addition. The detail, too, is full of vigour and individuality. The only criticism we

have to offer is that the balustrade would have been better if it stood on a higher base, for, seen from street-level, it appears somewhat cut off. The coat-of-arms is Lord Chesham's. It is of terra-cotta, and was executed by Messrs. James Stiff & Sons, of Lambeth.

THE PRACTICAL EXEMPLAR



HE board-room of the New River Company's office is a fine example of late seventeenth- or early eighteenth-century work. There is an air of dignity about it, a certain austere sumptuousness, like many of Wren's rooms.

If it be compared, however, with the vestry of St. Lawrence Jewry, a great difference will be noticeable. The former, if one may put it so, is the anonymous expression of a strong and living tradition. All the characteristics which distinguish work of this period are to be found in it; and the workmanship leaves nothing to be desired. The oak itself, of which the panelling is formed, is of the very best, and the carving on its surface is like work from the hand of Grinling Gibbons himself. But the vestry is more subtly conscious; it not only expresses the tradition, but does it through the medium of a great personality. Both rooms have fine plaster ceilings which contain paintings in the centre—of no great distinction. The centre-piece in the board-room is oval, while the other is shaped like a quatrefoil.

The chimneypiece of the board-room has already

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been illustrated in these pages.¹ The panelling now shown is on the opposite side. It is, of course, much simpler; for the older architects believed, rightly, that the fireplace is the appropriate point for the concentration of ornament. To make the side symmetrical, a sham window has been introduced and filled with mirrors; while the importance that was attached to abstract proportion is indicated by the fact that the ostensible doors do not all open: the one on the left-hand side of the mirror-window opening only to the extent of two-thirds.

The Elder Lady Chapel at Bristol Cathedral was built about 1234. It is a small building of four bays attached to the north transept on the east side. There is a fine arcade running round the base of the walls, under the windows, with detached Purbeck shafts and trefoil arches. Richly-sculptured capitals crown the shafts, and there is some delightful carving between the archivolt mouldings. It is from these that the "Lizard feasting upon the grapes" is taken.

J. M. W. H.

¹ *THE ARCHITECTURAL REVIEW*, July 1906.



CORBEL IN THE ELDER LADY CHAPEL, BRISTOL CATHEDRAL

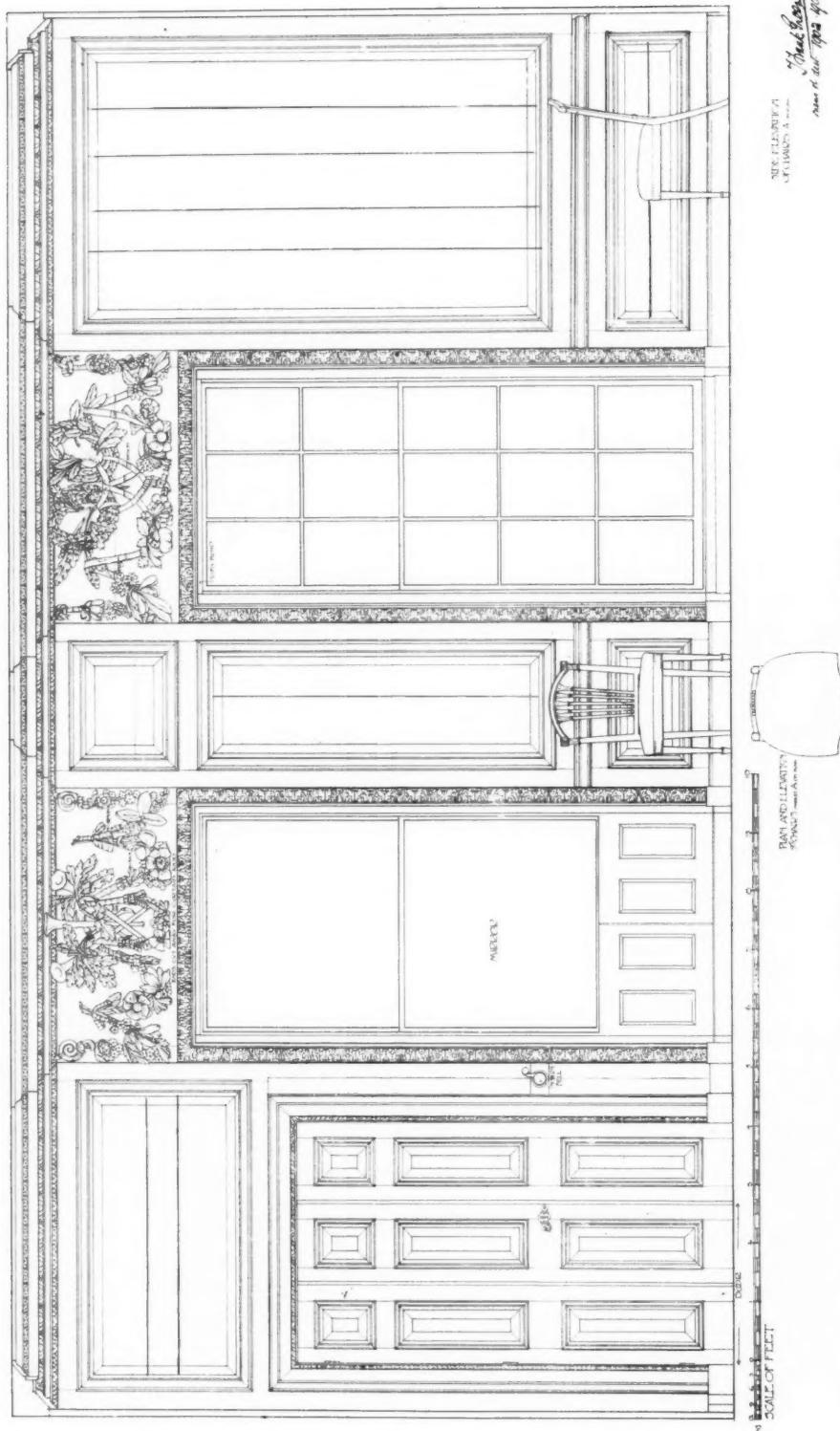
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THE PRACTICAL EXEMPLAR
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PANELLING IN BOARD-ROOM, METROPOLITAN WATER BOARD'S NEW RIVER OFFICES, CLERKENWELL, LONDON
MEASURED AND DRAWN BY T. FRANK GREEN, A.R.I.B.A.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



Photo: "Architectural Review"

PANELLING IN BOARD-ROOM, METROPOLITAN WATER BOARDS
NEW RIVER OFFICES, CLERKENWELL, LONDON

BOOKS

ENGLISH HOUSE DESIGN

MR. WILLMOTT rather gives his case away when he says in the introduction to this volume that "so many books have of late years been published on the subject of English domestic architecture that possibly there are many who will be inclined to ask what room can be left for yet another. . . . Indeed, so far as material is concerned, it may be said that the subject has been dealt with in such detail, and that the best examples, both ancient and modern, of all sorts and sizes, have been so profusely and admirably illustrated and described, that practically all has been done that needs doing." What is his excuse, then, for adding to an already swollen library? It is that, by sifting and collating the mass of available material in a form "which would enable those who have little technical or historical knowledge of English domestic architecture to appreciate the drift of its modern tendencies," he may be helpful to "the increasing number of people who take an intelligent interest in recent develop-



HOUSE AT HARMER GREEN, HERTS
EDEN AND FREEMAN, ARCHITECTS

(From *"English House Design"*)



DEAN ROW, COLN ST. ALDWYN

(From *"English House Design"*)

The Architectural Review

ments of house design." We hope that he may thus be of service, but, for our own part, we cannot cherish his volume with any great satisfaction. The writing in it is of rather a dull order—in fact is often no better than mere verbiage about abstract qualities of architecture; while, as regards the illustrations that give the book its chief value, these are certainly admirably produced, and comprehensive in their scope; but the bulk of them, more especially the modern examples, are familiar by having been already illustrated in more than one publication, so that they lose correspondingly in interest. We have, for instance, the well-known views of Montacute, Compton Wynyates, Wilton, Coleshill, Groombridge Place, and other old examples; and, among modern work, Mr. Norman Shaw's town houses on the Chelsea Embankment and in Queen's Gate, and big country houses like "Dawpool" and "Bryanstone," as well as a series of houses by Sir R. S. Lorimer, Mr. Lutyens, Professor Lethaby, Mr. Ernest Newton, and other leading domestic architects. Most of these we have seen before, so that on the whole the charge set forth by the author in his introduction finds its point in his own volume. There is, however, a certain proportion of illustrations which are not hackneyed, such as those here reproduced. These speak for themselves, and serve, incidentally, as examples of three periods of domestic work—the old, the "revival" work of yesterday, and the house of to-day.

"English House Design." By Ernest Willmott, F.R.I.B.A. London: B. T. Batsford, 94 High Holborn. Price 10s. 6d. net.

BETHLEHEM AND THE BYZANTINE RESEARCH FUND

THIS first publication of the Byzantine Research Fund—a folio volume on the Church of the Nativity at Bethlehem—is equally creditable to the Society, to the various authors (Messrs. Harvey, Lethaby, Dalton, Cruso, and Headlam), to the editor (Mr. R. Weir Schultz), and to the publisher (Mr. Batsford). It seems rather an anomaly, however, that the first publication of the Society should be occupied in great measure by the effort to prove, or to render it probable, that the building with which the book deals is not Byzantine at all, but pre-Byzantine. There has been a good deal of difference of opinion as to the date of the Bethlehem church, which many have assigned to Justinian, but which has been maintained by others to be the work of Constantine, though in that case it very probably contains work, in the shape of decorative paintings, added in the time of Justinian. The publication issued by the Fund adopts the conclusion that it is the church of Constantine. That he did build a church at Bethlehem seems fairly certain from historical evidence, and it appears that the weight of argument and probability is in favour of this being the church. It is a basilica with five aisles, like that of St. Peter, built by Constantine, at Rome. The main entrance doorway, still discernible though built up, and with a smaller Gothic doorway (also in turn built up) within it, is distinctly not Byzantine, but debased Roman; it has a badly moulded cornice of Classic type, supported by consoles or brackets—a feature, as one of the authors remarks, unknown in Byzantine work. If that doorway is genuine ancient work (and the photograph given seems to leave no doubt on the point) it is conclusive to our mind; such a detail would never be found in a church commenced under Justinian. What has given rise to the controversy has perhaps been the remarkable plan of the east end, with its three apses, one at the end of the chancel and one at the end of each transept. The transept apses are a feature not found, it is true, in the typical plan of the Latin church; but on the other hand the nave plan,

with its five aisles, is essentially Latin; and it seems more than probable that any church founded by Justinian would have had a plan with a central space instead of one in which long aisles predominate. The doorway, however, seems to us conclusive.

"The Church of the Nativity at Bethlehem," By W. Harvey, W. R. Lethaby, O. M. Dalton, H. A. A. Cruso, and A. C. Headlam. Illustrated from drawings and photographs by W. Harvey and others. Edited by R. Weir Schultz, Hon. Secretary of the Byzantine Research Fund. Published on behalf of the Fund by B. T. Batsford. Price 30s. net.

A DIGRESSION ON WATER-COLOUR

THE absence of any artistic touchstone may add to the gaiety of nations by enabling people to talk and write about art perennially, but it would be a mighty relief if only there were some basis of absolute definiteness, unchanging and incontrovertible, such as exists, for example, in chemistry. That two parts of hydrogen and one of oxygen will produce water is a fact on which no difference of opinion can exist, but there is no such ultimate



THE DINING-ROOM, "CLOUDS," NEAR SALISBURY
PHILIP WEBB, ARCHITECT

(From "English House Design")

BOOKS

agreement or acceptance in matters of art, in relation to which the greatest difficulty in arriving at any opinion is to disentangle oneself from what is fundamental and what is passing fashion. As regards graphic and plastic art at least the work itself is the important thing, rather than writing and talking about it; but as it seems inevitable that in the present self-conscious age we must for ever be stating and re-stating, analysing and docketing, the only hope of making oneself entertaining in such pursuit is to be dogmatic. The author of the monograph under notice is happy in the exhibition of that faculty, and, as a result, his pages form pleasant and, in some cases, amusing reading.

Given originally as a paper before the Art Workers' Guild, the book is now offered as a brief

religious, and ultimate, he cites any typical landscape by Monet as scientific truth, the frock-coats in the portraits of Léon Bonnat as actual truth, and the paintings of Meissonier as journalistic truth, while the *Prima Vera* of Botticelli is taken as an example embracing the philosophic, religious, and ultimate, without the actual truth.

Mr. Lytton gives some well-informed notes on the three greatest stylists of English water-colour painting, Turner, Girtin, and Cotman, and makes some rather deprecatory remarks about David Cox and William Hunt, as representing a somewhat bigoted adherence to realism. Claude is reserved, very rightly, for a panegyric towards the end, and then follows an abuse of the modern French school, with reference to which the author



GRETA BRIDGE: BY COTMAN
(From "Water Colour")

treatise on water-colour, which is defined as landscape drawings done in wash. Reproductions of examples of work by Miller, Sandby, Cosens, Daniell, Turner, Girtin, Cotman, Hunt, Cox, and Claude are interspersed, and form lively pages, though, being in monochrome, they miss most of the charm which the originals possess. The drawing here reproduced, however—Cotman's "Greta Bridge"—serves to show that, even in black and white, the illustration is attractive.

The author takes occasion to make many side excursions, and to plunge into ethical regions whither we do not care to follow; nevertheless, some of his definitions are interesting, even though we cannot agree with them all, as when, after dividing truth into three kinds, philosophic,

observes that "in France there is such a tremendous output of painted works that it is difficult to conceive a drain sufficiently large to carry away such a vast encumbrance to human life," while of ourselves he says that "in England at the present day there are signs of a renaissance in architecture, furnishing, and most of the so-called minor arts and crafts. Also the trade for modern pictures is bad, which is a state of things most likely to bring about a revival of good painting," to which the author, Shavian-like, adds the concluding remark, that "as artists are unlikely to sell their pictures when they are finished, they might just as well paint good ones as bad."

"*Water-Colour.*" By Neville Lytton. London: Duckworth & Co., Henrietta Street, W.C. Price 2s. 6d. net.